Cheap Shots: The Boozeless Bloody Mary Scandal

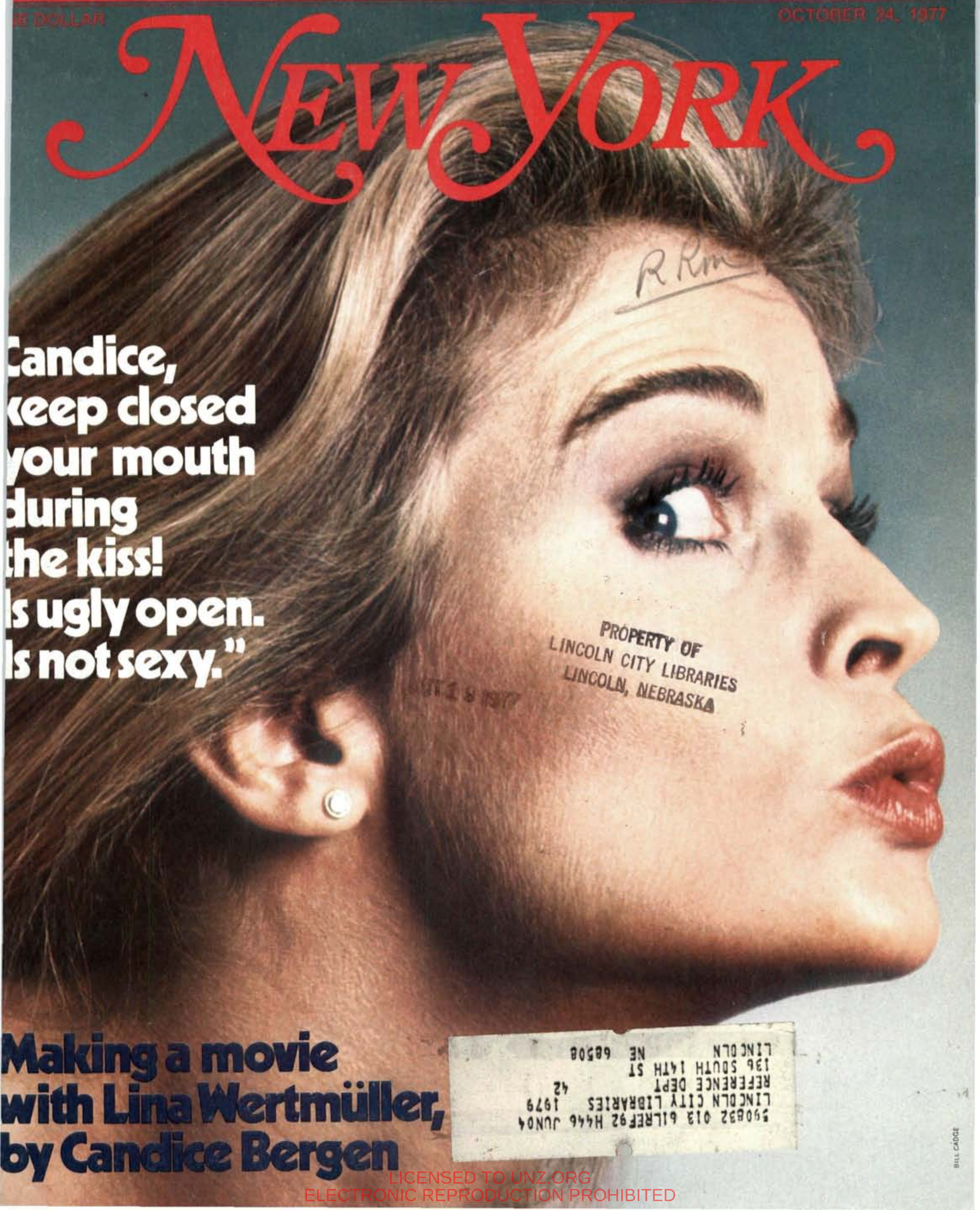
How the Yankees Cheated the Bronx

'The 10 O'Clock News': It's Not Pretty, but It's Good

E DOLLAR

OCTOBER 24, 1977

NEW YORK



R Rm

andice,
eep closed
our mouth
uring
he kiss!
s ugly open.
s not sexy."

PROPERTY OF
LINCOLN CITY LIBRARIES
LINCOLN, NEBRASKA

OCT 18 1977

Making a movie with Lina Wertmüller, by Candice Bergen

590832 013 61LREF92 H446 JUN04
LINCOLN CITY LIBRARIES 1979
REFERENCE DEPT 42
136 SOUTH 14TH ST
LINCOLN NE 68508

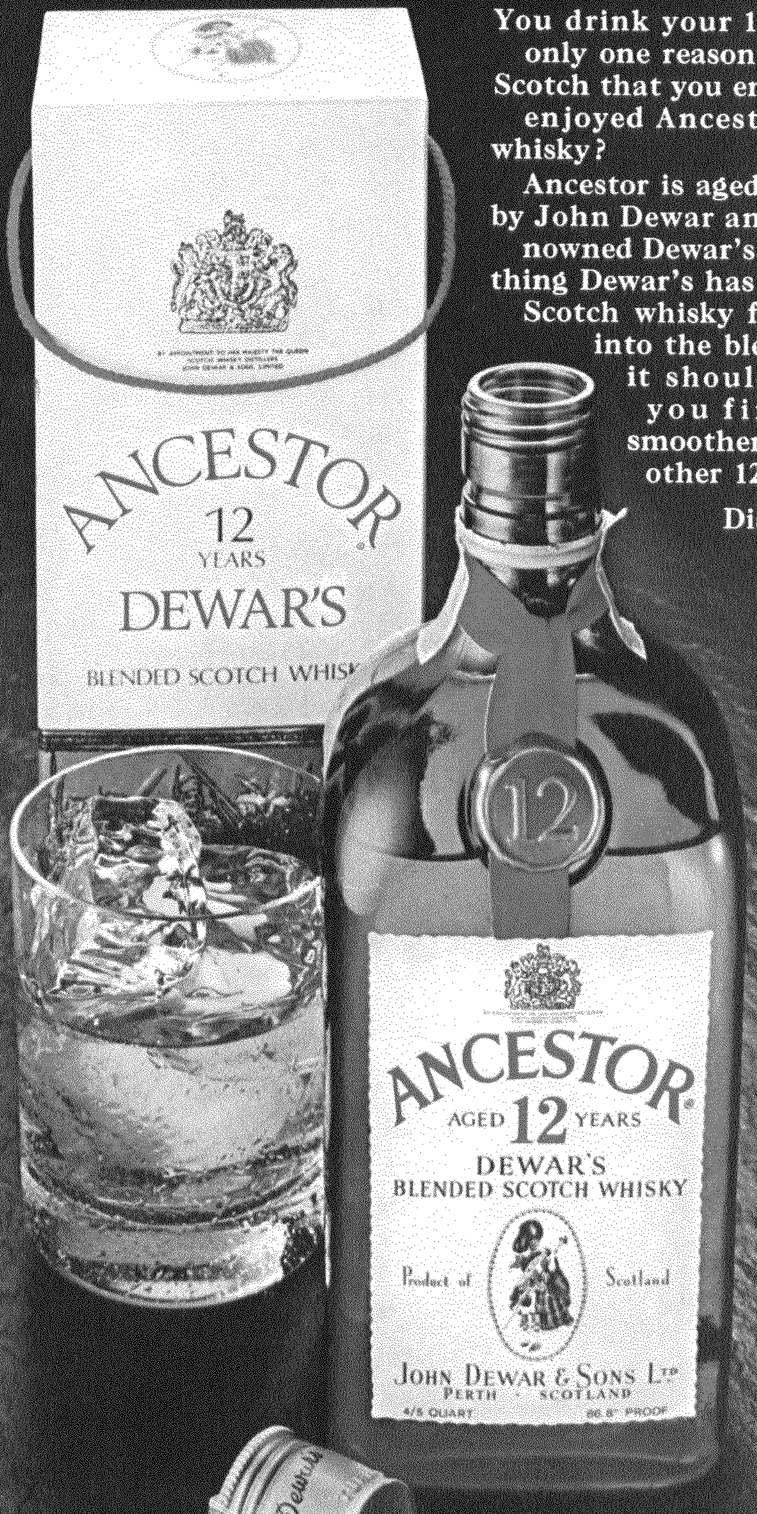
BILL CADGE

Dewar's® has a rich Ancestor®

You drink your 12-year-old Scotch for only one reason: it's a special taste in Scotch that you enjoy. But have you ever enjoyed Ancestor 12-year-old Scotch whisky?

Ancestor is aged, blended, and bottled by John Dewar and Sons, makers of renowned Dewar's "White Label." Everything Dewar's has learned about making Scotch whisky for over 100 years goes into the blending of Ancestor. So it shouldn't surprise you if you find Ancestor a little smoother, a little richer than other 12-year-olds.

Discover a rich Ancestor.


ANCESTOR
12
YEARS
DEWAR'S
BLENDED SCOTCH WHISK
12
ANCESTOR
AGED 12 YEARS
DEWAR'S
BLENDED SCOTCH WHISKY
Product of Scotland
JOHN DEWAR & SONS LTD
PERTH · SCOTLAND
4/5 QUART
86.8° PROOF
Dewar's

BLENDED SCOTCH WHISKY • 86.8 PROOF • ©SCHENLEY IMPORTS CO., N. Y., N. Y.

COMPARE SAVINGS BANK LIFE INSURANCE TO ANY OTHER. YOU'LL LAUGH ALL THE WAY TO THE BANK.

With SBLI you get a combination that's hard to beat... low cost, convenience, helpful advice, and a variety of plans.

You'll find the same basic kinds of protection that other life insurers offer... but at low cost.

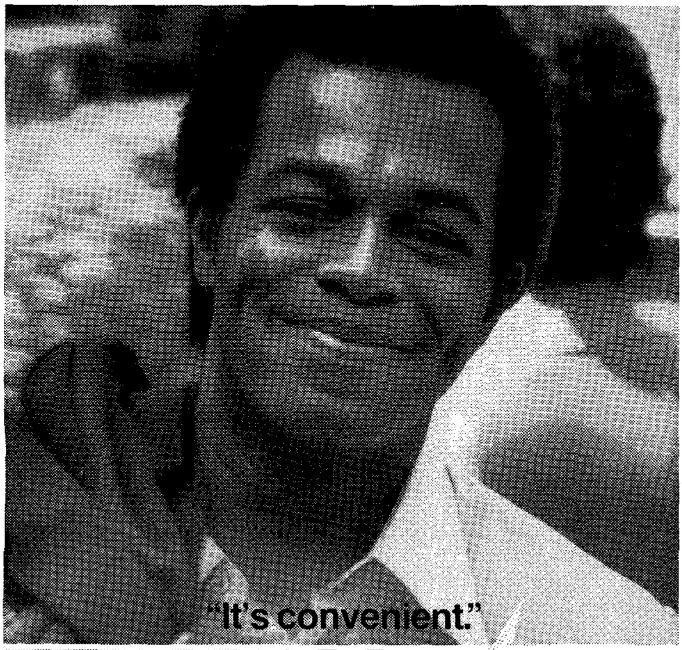
You'll get helpful advice from an SBLI Specialist... trained to help you select the right plan and amount to fit your needs.

You'll get the convenience of buying SBLI at any one of over 800 savings bank offices in New York State. And they're there to service your policy after you've bought it.

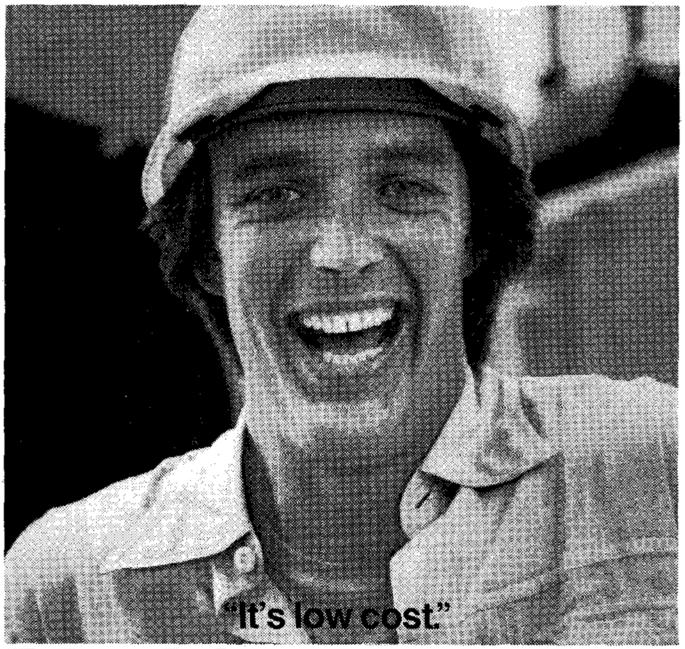
And don't forget SBLI's low cost. Just compare and see... at age 30 a $30,000 5-year renewable term policy is only $8.70 a month.

Savings Bank Life Insurance. Compare and you'll join the thousands who are laughing all the way to the bank.

SAVINGS BANK
SBLI
LIFE INSURANCE

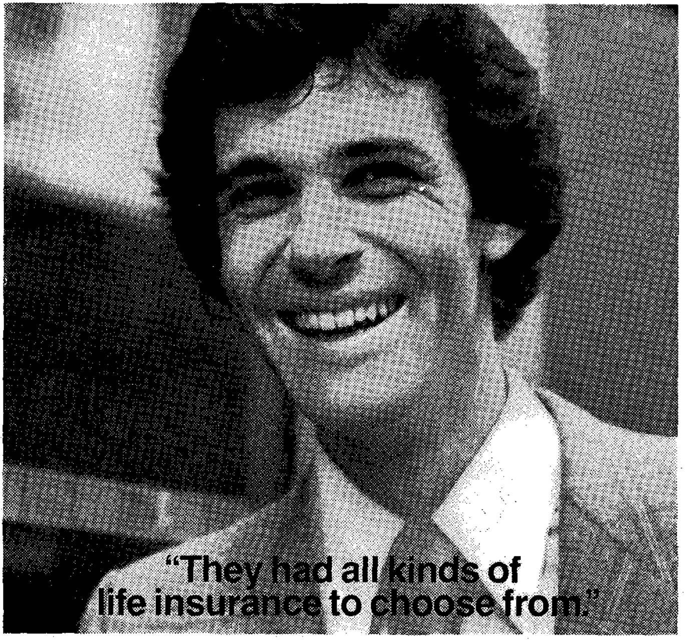


"It's convenient."



"It's low cost."

"The SBLI Specialist really helped me."



"They had all kinds of life insurance to choose from."

estée
daytime
fragrance
spray

Good morning. Good afternoon.

Good news with ESTÉE daytime:
the elegant daylight version
of the famous Estée fragrance.
Soft in message. Subtle in tone.
And gently long lasting.

ESTÉE daytime. Light for daytime.
Bright for daytime. Right for daytime.

Estée Lauder

© 1977 Estée Lauder Inc. Photograph: Skrebneski

VOL. 10 NO. 43

CONTENTS

OCTOBER 24, 1977

Page 36
The First-Ever Bloody Mary Blood Test
By William Flanagan

Short of having a half dozen or so, there's no way the average toper can tell the potency of a Bloody Mary. Would the city's favorite brunch spots take advantage and make skimpy drinks? You bet your celery stalk they would. One has even served them boozeless, our tests showed.

Page 39
Wertmüller in Rome, Me in Panic
By Candice Bergen

Last winter, Ms. Bergen, actress, writer, and of cool Anglo-Saxon disposition, went to Rome to make a movie with Lina Wertmüller, a director whose temperament is fiery and Italian. Very Italian. There were personality problems and language problems. Also love and admiration. Ms. Bergen tells all.

Page 45
"The 10 O'Clock News": It's Not Pretty, but It's Good
By Jeff Greenfield

It's ten o'clock: Do you know where the best news is? With considerably less money and manpower than the three network-owned local news shows, Channel 5's *10 O'Clock News* is giving the big guys a run for their advertising money. Jeff Greenfield examines why the program's tell-it-like-it-is format attracts over half a million households away from prime-time network entertainment nightly. And thank you for your time this time until next time.

Page 53
Off and Running! A Viewer's Guide To the Marathon
By James F. Fixx

About 5,000 men and women have paid $5 apiece for the privilege of running in the grueling 26.2-mile New York City Marathon this Sunday. They'll start at the Verrazano-Narrows Bridge, work their way through Brooklyn, Queens, and the Bronx, and wind up in front of Tavern-on-the-Green. One of the runners explains all. Pull out our marathon map and run, don't walk, to a vantage point.

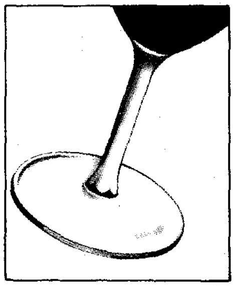
Page 60
Crisis in the Bedroom
By Karol White

The childless couple has become a major medical problem. Infertility was once "curable" by adoption, but as this approach is made anachronistic by birth control, doctors are racing to find new treatments. Ms. White reports on the astonishing success of this burst of new research.

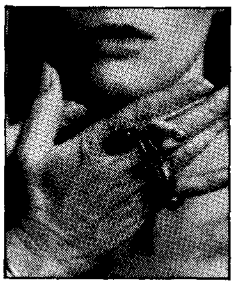
DEPARTMENTS

Page 10
The City Politic: Yankees, $100 Million; Bronx, Zip
By Rinker Buck

The Yankees and the politicians promised us a lot more than a championship. They promised us a revitalized, bustling South Bronx. Promises, promises.

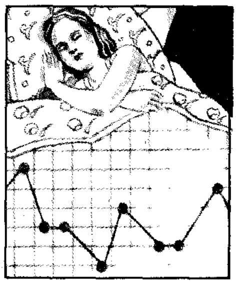


page 36

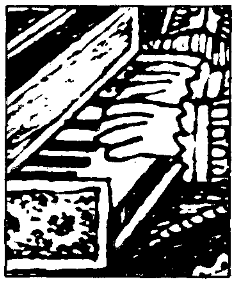


page 39

page 53



page 60



page 110

Page 15
The Bottom Line: How to Make $127,000 a Week
By Dan Dorfman

Would you give up the good life for a year for $6.6 million? One man may have done just that.

Page 68
Art: The Big Picture
By Thomas B. Hess

Mr. Hess writes glowingly of an exhibition he helped organize in Albany's Empire State Museum.

Page 75
Restaurants: Great Gusts of Ghee
By William Bayer and Paula Wolfert

Does the cuisine live up to the décor at these three newish and glamorous Indian restaurants?

Page 80
New York Journal: Party Politics
By Michael and Ariane Batterberry

Three of New York's most amazing parties are chronicled by the authors of *Mirror, Mirror: A Social History of Fashion* (Holt, Rinehart and Winston).

Page 82
Home Furnishings: Miracle on 54th Street
By Suzanne Slesin

The fresh new face at the bottom of the Citicorp Center belongs to the recently opened home-furnishings supermarket. Take it away, Conran's!

Page 85
Theater: Shaggy Dog
By John Simon

Once again, *Hair* raises its ugly head: too young to qualify as period piece, too old to pass for relevance.

Page 88
Brief Lives: Suddenly It's Sokol
By Ellen Stern

The funniest new funny lady has, in recent months, left 'em laughing from the Ballroom to *Hollywood Squares*. Today: Town Hall. Tomorrow: Who knows?

Page 90
Movies: Coming Up for Air—Notes on the Fifteenth New York Film Festival
By Molly Haskell

It was, all told, one of the most successful film festivals, even if masterpieces were few.

Page 110
Music: Small Sounds, Big Boom
By Alan Rich

Chamber music is New York's hottest ticket among youthful concertgoers, and for good reason.

MISCELLANY

Page 8: **New York Intelligencer**
Page 19: **In and Around Town**
Page 72: **Best Bets,** *by Ellen Stern*
Page 96: **Sales & Bargains,** *by Leonore Fleischer*
Page 98: **London Sunday Times Crossword**
Page 99: **New York Classified**
Page 107: **Town & Country Properties**

Cover: Photographed by Bill Cadge.

The following are registered trademarks and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, The Global Village, In and Around Town, Love Times, New York Intelligencer, The Passionate Shopper, and The Urban Strategist. *New York* is published weekly (except for a combined issue the last two weeks in December) by the NYM Corporation, 755 Second Avenue, New York, New York 10017. **Copyright © 1977 by the NYM Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Joe Gravitt Armstrong, President; Raymond R. Dittrich, Vice-President and Secretary; Richard A. Sarazen, Vice-President and Treasurer; George Viles, Vice-President. Second-class postage paid at New York, New York, and at additional mailing offices. Editorial and business offices: 212 YU 6-4600. Postmaster: Send form 3579 to *New York,* Box 2979, Boulder, Colorado 80302. Subscription rates in United States and possessions: one year, $18; two years, $32.

For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.

Where in the world do you find pure and natural wine?

NATURALLY
Banfi
PURE WINE
Banfi
1973
VILLA BANFI
VILLA BANFI
VILLA BAN
Valpolicella
Classico Superiore
Roman White
Chianti Classi
Riserva

Villa Banfi. 12 superb wines whose time has come. Labeled "Naturally Pure" because they are pure and natural. Don't take these words lightly. They are behind the excellent quality in every bottle of Villa Banfi.

Chianti Classico Riserva • Frascati Superiore • Bardolino, Valpolicella and Soave Classico Superiore • Inferno • Orvieto Classicos • Verdicchio di Jesi • Roman Red, White and Rosé.

Villa Banfi
When it pours, it reigns.

©1977 The House of Banfi, Farmingdale, N.Y., Fine Wine Merchants Since 1919

NEW YORK

New York Magazine Company, Inc.
President and Editor in Chief
Joe Armstrong

Editor
John Berendt

Managing Editor
Laurie Jones

Executive Editor
Elizabeth Crow

Art Director
Tom Bentkowski

Senior Editors
Susana Duncan, Thomas J. Goff IV, Deborah Harkins
Michael Kramer (Politics), Alan Rich, Ellen Stern
Contributing Editors
Claire Berman, Alexis Bespaloff, Mary Randolph Carter
Nik Cohn, Orde Coombs, Dan Dorfman
William Flanagan, Leonore Fleischer, Paul Gardner
Gael Greene, Anthony Haden-Guest, T. George Harris
Thomas Hess, David Levine, Mary Ann Madden
Nicholas Pileggi, Ron Rosenbaum, John Simon
Suzanne Slesin, Gertrude Snyder, Nick Thimmesch
Priscilla Tucker, Chris Welles, Linda Wolfe
Around Town Editor
Ruth Gilbert
Assistant Editors
Merry Clark, Peter Devine (Copy), Quita McMath
Sandra Morehouse, Lois Morgan
Editorial Assistants
Frederick Allen, Jennifer Cook, Florence Fletcher
David Frankel, Gerard Kavanagh, Rick Minicucci
Corky Pollan
Staff: **Suzanne Eagle, Jim Kamish**
Eileen Maguire

Assistant Art Director
Carol March
Art Staff: **Amy de Neergaard, Carol E. Sandgren**
Nina Subin, Tom Tarnowsky
Design Consultant: **George Lois**

Publisher
Peter G. Diamandis
Circulation
Staff: **John Avella, Arthur King, Beth Eschert Maher**
Minnette Reid, Diane Scileppi
David Shanks, Jo-Ann Siegel, Shaila Small

Production Manager: **Frank Sullivan**
Asst. Production Manager: **Richard Muehleman**
Production Assistants: **Linda Bogdanoff, *Dee Dee Richardson***

Associate Publisher, Finance
Anthony F. Morgano
Controller: **John D. Frantino**
Director of Planning: **Robert M. Cohn**
Credit Manager: **Shawn Norton**
Office Manager: **Amalia Ferrante**
Staff Accountants: ***Conrado Perez, Carmine* Tiero**
Advertising Coordinator: **Ellen Baumritter**
Computer Operations: **Nancy Clare**
Staff: **Robert Brodeur, Joan Cheda, William Doster**
Myra Gray, Robert Kassell, Victoria Kupski
Dorothy Loffman, Mary Ann McCarthy
Jo Ann Petroan, Anna Preato, Pat Reeger

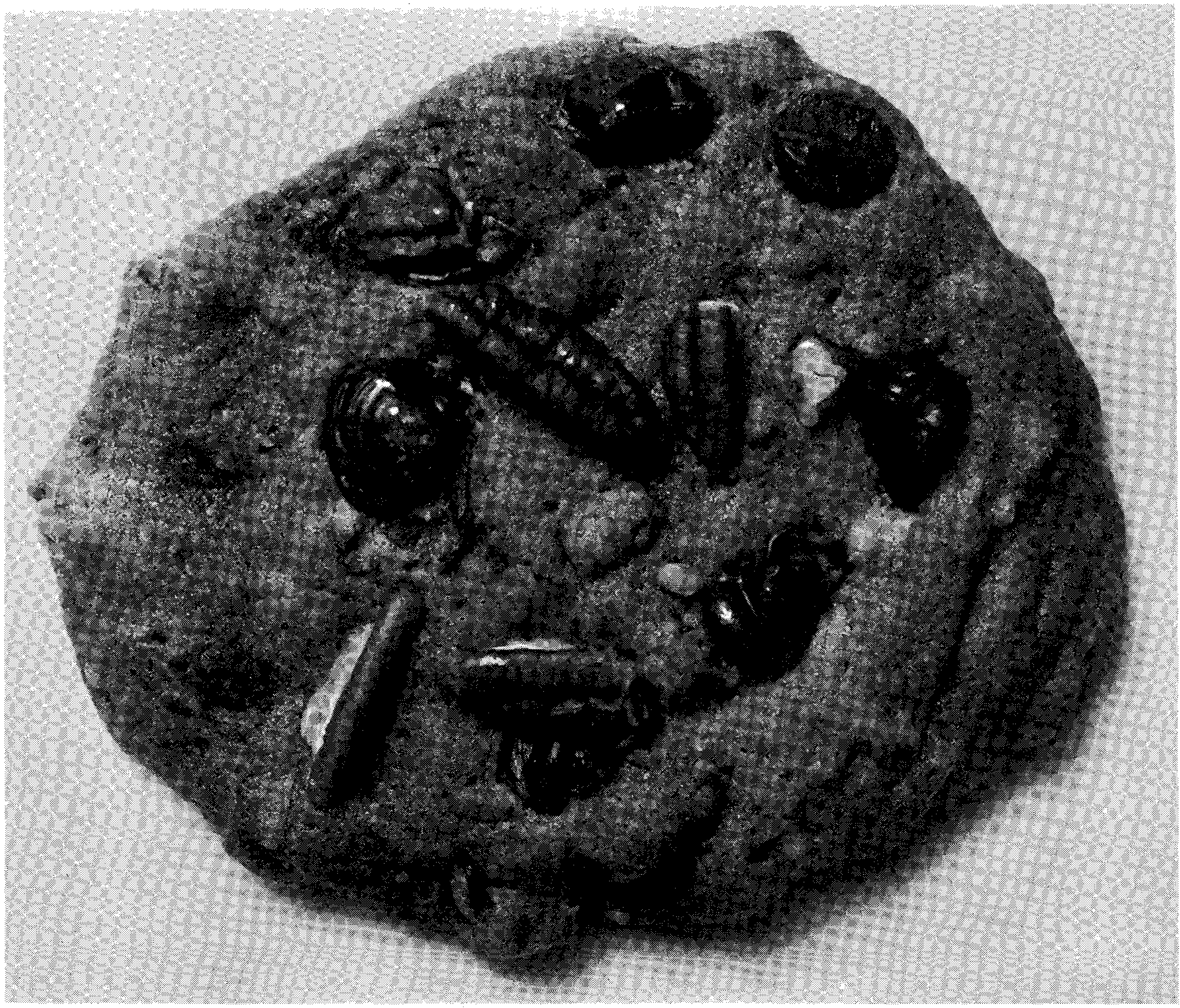
Advertising Director: ***David H. Thomas***
Advertising Manager, Branch Relations
Dianne Wallace
Marketing and Research Director: **Eckart L. Guethe**
Assistant Research Director: **Paul Black**
Advertising Promotion Director: **Wallis Lawrence**
Promotion Writer: **Pamela J. Pietri**
Sales Representatives
Diane Cardozo, Karen Ekberg, Sandy Godfrey
Joe Griggs, Suzy Hubbell, Bob Jacobssen
Charles F. Lind, Jay Schreick, Colin Smith
Roger A. Steckler, Bernard Stolar
Associate Publisher, Administration: **J. Kevin Madden**
Associate Publisher, Marketing: **William Abbott**
Chicago Office: **M. R. (Bo) Macdonald, 500 N. Michigan**
***Ave., Room 512, Chicago, Ill.* 60611 (312) 467-0588**
Los Angeles Office: **Daniel Mahan, 9665 Wilshire Blvd.,**
Beverly Hills, Ca. 90212 (213) 273-7923
New England Office: **Alec W. Hay, Box 448,**
North Scituate, Mass. 02060 (617) 545-2123
San Francisco Office: **Thomas Martz, 325 Pacific Ave.,**
San Francisco, Ca. 94111 (415) 986-5196
Classified Advertising *Manager:* ***Ellen Aronoff***
Staff: **William Duke, Pat Mazalatis**
Assistant to the Publisher: **Donna Maher**
New York Information Services: **Harriet Krivit**
Staff: **Jill Bokor, Louise Dickson**
Catherine Doyle, Neil Karlin, Patty Noel
Annmarie Savery, Margaret Williams, Cheryl Wolf
Assistant to the President
Jeanne Theis

New York Magazine Company, Inc.
Vice President & Treasurer: **Richard A. Sarazen**
Vice-President & Secretary: **Raymond R. Dittrich**
Vice-President: **George Viles**
Chairman: **Alan J. Patricof**

Chairman: **Armand G. Erpf** (1897-1971)

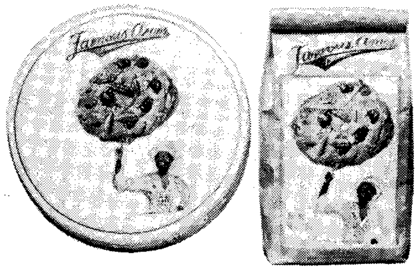
The face that makes Famous Amos chocolate chip cookies really famous!

the Cellar
Macys Macys Macys Macys Macys Macys Macys



IT'S A MATTER OF TASTE...and that's why all of N.Y. is stocking up on Famous Amos cookies.

You've read the gossip, heard the raves, now taste for yourself the treasured secret recipe that results in little golden brown islands bursting with pure rich chocolate morsels and sprinkled with plump prime pecans. Habit-forming bits of heaven. And you'll find Wally "Famous Amos" himself beaming up from every bag and tin. Indulge yourself (and your favorite hostesses) with the white 1½ lb. tin, 7.50. Or "brown bag" your Famous Amos habit in the 16 oz. size, 3.50. You can find them hanging out in The Marketplace or in The Cellar.

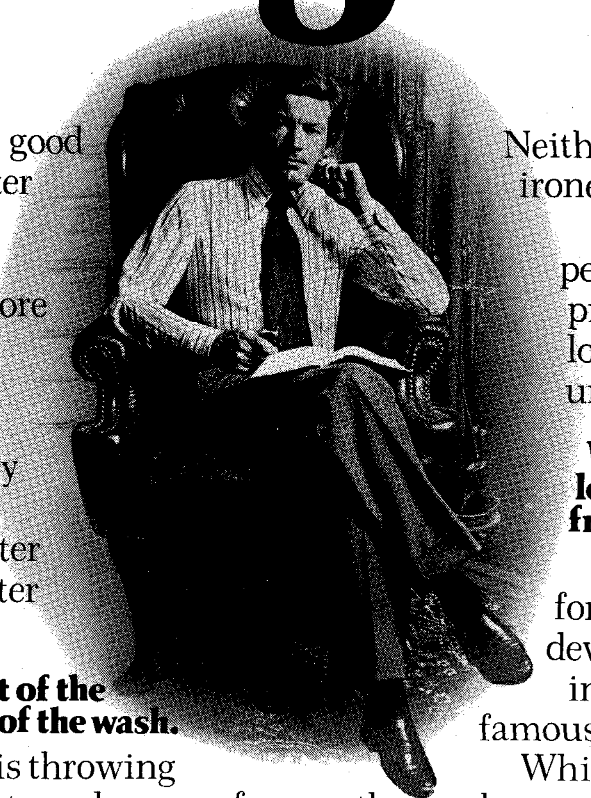


The Marketplace (D.033), The Cellar, Herald Square, NYC, 10001, and all Macy's stores. To order, write or phone 24 hrs. a day NYC 971-6000. Add 50¢ handling, deliveries outside area, add 1.50. No C.O.D.'s.

We've got news in store for you! ★

macy's

Next to ours, isn't good



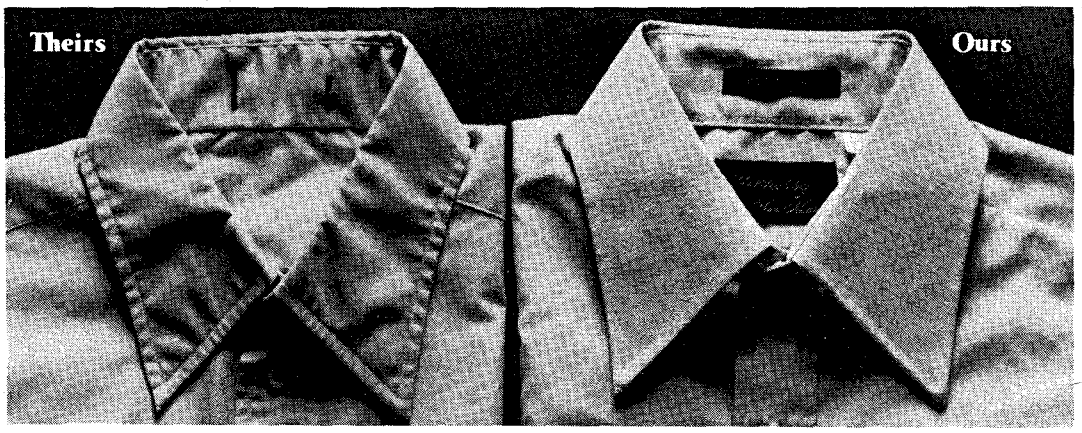
A good shirt only looks good until you compare it to a better one. We have a better one. Van Heusen.

Our shirts don't cost more although they probably should. We labor over them, test them, refine them, more than any other shirt company we know. The result is that after 118 years of making better shirts, we're still making better shirts.

All shirts look great out of the package. Ours look great out of the wash.

One of our many tests is throwing our permanently pressed shirts and our competition's into a washing machine, where they're pounded and scoured.

After *only* 5 launderings, we've got other shirts beat. Look at the 2 collars in this unretouched photograph.



TEST PROGRAM CONDUCTED BY NATIONWIDE CONSUMER TESTING INSTITUTE INC.

Neither one has been ironed.

Yet ours is still permanently pressed. Theirs looks permanently unpressed.

What Paris could learn about shirts from Pottsville.

Paris is famous for fashion. Our development center in Pottsville, Pa. is famous for technology.

While we go to Paris frequently, we always make sure any new fashion ideas we learn there measure up to our standards of quality.

Because Paris doesn't have standards as strict as ours.

When our shirts are still bolts of fabric, we're already inspecting them for flaws.

In fact, we inspect shirts 29 times.

Then when we think they're perfect, we don't send

a good shirt enough.

nem right off to the store. We test nem again.

To us, looking good is more than a natter of fashion. It's a matter of quality.

"I bought one of your shirts in 1937, nd already the collar is fraying."

Inevitably, some of the compli- nents we get from our customers come n the form of complaints.

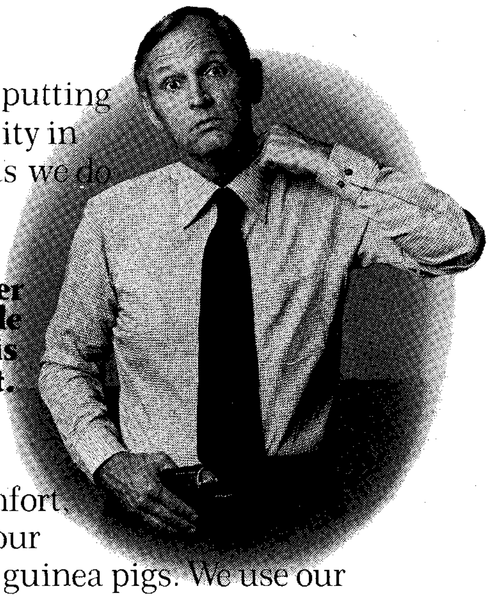
The reason we had to wait 40 years or this rather exceptional one, is that ve test our collars unmercifully against raying. We brush and sandpaper them or hours.

When you get attached to one of ur shirts, we don't want it wearing out n you before its time.

A button seems like a small thing, until it's missing.

That's why we put 25 lbs. of pulling pressure on our buttons to make sure they won't pull off. We also test them against breakage with a hammer.

We believe in putting as much quality in our buttons as we do in our shirts.



The only man who's ever uncomfortable in our shirts is our president.

When we test our shirts for comfort, we don't use our customers as guinea pigs. We use our president. He wears every new model of shirt for a week.

If he doesn't like the fit or the feel or anything else about the shirt, you don't get the shirt.

The reason we put so much into our shirts isn't just pride in our work. It's also common sense.

Because we know once you get a feeling for excellence, you'll never go back to good.

VAN HEUSEN

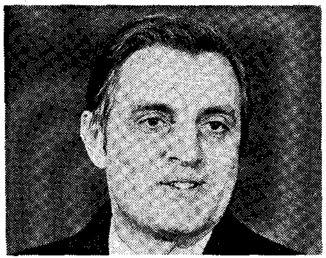
THE VAN HEUSEN COMPANY. A DIVISION OF THE PHILLIPS-VAN HEUSEN CORP.

NEW YORK INTELLIGENCER

Clearing Away The Smoke

The Bert Lance affair notwithstanding, the Carter administration is imposing strict standards concerning freebies. Consolidated Cigar Corporation and other cigar makers have stocked presidential and vice-presidential humidors for years. Not long ago, Consolidated sent Vice-President Mondale a box of suitably vice-presidential stogies—Montecruz—to have on hand for visitors, and much to the company's amazement, he sent them back with a polite thanks-but-no-thanks note. Even though Mondale is a cigar smoker, according to his office, it's policy not to accept "gifts of any value."

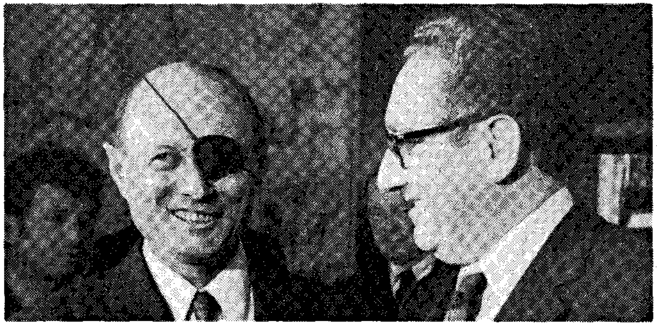
SYGMA



Mondale: Returns cigars.

Kissingers, Dayans Meet Privately

LIAISON



Moshe, Henry: Old friends.

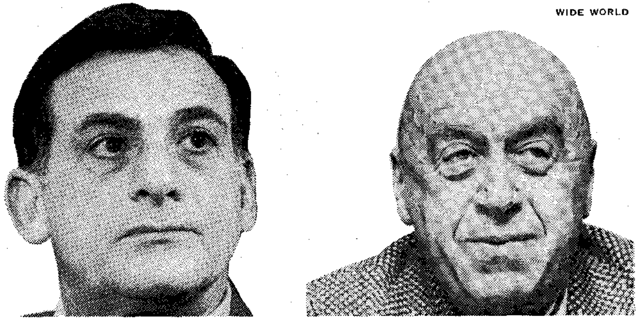
The best-kept secret during the weekend of Jimmy Carter's startling announcement of a Middle East peace conference was the private dinner Henry and Nancy Kissinger gave in their New York apartment for Israeli Foreign Minister Moshe Dayan and his wife. Dayan was a prime candidate for a soothing, because the joint declaration by the United States and the Soviets called for ensuring the "legitimate rights of the Palestinian people."

Kissinger told *New York*'s Nick Thimmesch, "We had the Dayans in because they are old friends and Nancy especially likes them. It was social, but naturally we had a general review of the Middle East. Afterward, Dayan and I went in the corner for a half-hour talk to discuss the joint declaration. It is my policy not to see a foreign minister or head of government until after the president and the secretary of state have already seen him," Kissinger explained. "Whatever conversation I have with such an official, I always report the next day to the State Department." He did so this time.

Henry wouldn't say what he thought of the declaration. That's against his policy too.

Back in Public Arena: Nadjari on the Attack

WIDE WORLD



Nadjari, Preminger: Unlikely political duo.

Politics certainly makes strange bedfellows, and this year's oddest couple has to be Otto Preminger and Maurice Nadjari. The film director recently gave a cocktail party for the former special state prosecutor, who's running as the Republican candidate for Queens district attorney. How'd this unlikely duo hook up? Nadjari met Preminger years ago when he prosecuted literary agent Irving "Swifty" Lazar for assaulting Preminger. Lazar and Preminger were negotiating the movie rights to the book *In Cold Blood.* During a meeting, Lazar, according to Nadjari, got angry and hit Preminger on the head with a glass, which made a deep cut and caused his eye to pop out. Hence the lawsuit, which was settled out of court.

During his pitch at the party, Nadjari kept claiming that he was not a politician, while charging that Governor Hugh Carey, who fired him, has pumped more than a quarter-million dollars into the campaign of his opponent, incumbent D.A. John Santucci, who flatly denies the allegation: "He's displaying a complete disregard for the truth. We've raised about $60,000 [Nadjari's collected $50,000]. We have not received any money from Governor Carey either directly or indirectly. And we have not discussed the campaign." Nadjari's campaign slogan is "A Prosecutor—Not a Politician." Sure sounds like politics as usual.

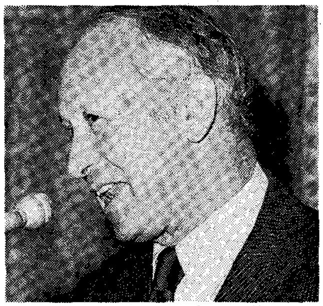
Readers Say No To Redesigns

Magazine readers are creatures of habit and slow to accept change. The new designs at *Time* and *Saturday Review* are cases in point. Of 1,431 letters received at *Time* on the new look, 1,274 were against it. "It will take a while to get used to the visual changes before people realize that it is the same magazine," explains Walter Bernard, *Time*'s art director. Readers will have to adjust. Says managing editor Ray Cave: "We are completely satisfied with the new design."

In the October 29 issue of *Saturday Review*, editor Norman Cousins has written a special report to readers, because of heavy mail. In fact, he airs some dirty linen about the changes occurring under the new ownership of president Carll Tucker.

S.R.'s design changes came in the August issue (a new layout, with big block type for article headings). According to Cousins, "A substantial number of readers protested the cover and the new design in general."

Cousins lays out his differences with Tucker over the direction of the magazine: "I know it sounds stuffy to use the word 'dignity' but its absence at times is the closest I can come to defining my problems with the new layout." Cousins, who's spent 37 years at *S.R.*, goes on for an entire page, revealing embarrassingly how obviously painful it is to pass the torch.



Cousins: Airs dirty linen.

THE MOST IMPORTANT ADVANCE IN OFFICE TYPEWRITERS FINALLY COMES HOME.

Several years ago, an interchangeable typing ball like the one you see above revolutionized office typing.

It made it possible to change type styles in seconds.

And made all other typewriters obsolete.

And now, at long last, Olivetti is bringing this revolution into the American home.

The Olivetti Lexikon 82 and the more deluxe Lexikon 83. The most advanced electric portable typewriters in the world.

Now, for the first time, you can select the typeface that most clearly expresses what you are trying to say (type styles are available in ten different faces, including script).

Simply pop one ball out and another in, and a love letter doesn't have to resemble a letter to the electric company. Any more than homework has to look like poetry.

And because the typing ball remains stationary, it's not subject to the whims of flying keys. And you're spared the nuisance of flying capitals, uneven lines and jamming keys.

Of course, the ball alone does not make this the world's most advanced portable typewriter.

Interchangeable ribbon cartridges let you change the color of the ribbon instantly.

Mylar film ribbon is available for those times when you want to leave a particularly vivid impression.

And Mario Bellini has designed the Lexikon 82 with such absolute grace and simplicity, The Museum of Modern Art recently acquired one for its Design Collection.

But to discover just how advanced the Olivetti Lexikon 82 is designed both inside and out, we suggest you visit your Olivetti dealer (he's in the Yellow Pages). Or mail in the coupon below for more information.

Once you get your hands on one, you'll be delighted that this revolutionary advance has finally come home from the office.

Olivetti Corporation of America
Attention: Consumer Products Division
500 Park Avenue, New York, N.Y. 10022
Please send more information.

Name______________________________

Address____________________________

City_________ State_________ Zip_______

olivetti

The Lexikon 82. The world's most advanced portable typewriter.

The City Politic / Rinker Buck

YANKEES, $100 MILLION; BRONX, ZIP

Damn Yankees

It was October 11, a crisp, fall New York evening, and although the game would not start for two and a half hours, the fans were already filing into Yankee Stadium for the opening game of the 1977 World Series. Soon, 56,000 spectators, including many of the city's wealthiest, most powerful public and private citizens, would be crowding into the ball park, reopened in 1976 after a city-financed $100-million renovation—over four times the original cost projections.

Across River Avenue, at 161st Street, Bronx Borough President Robert Abrams pointed to a building gutted by fire. A catering service, a bowling alley, a Chock full o' Nuts, a beauty parlor, and a cafeteria all used to be there. Nothing remains.

It was supposed to have looked very different by now. It was supposed to have been part of a commercial revitalization of the Yankee Stadium neighborhood, bringing $2 million in city money to turn the River Avenue buildings into valuable commercial and office property. Yankee Stadium was supposed to be, in the words of a Lindsay-administration brochure, "the centerpiece of another New York City neighborhood renaissance." Mike Burke, who ran the Yankees when the plan was announced, today says this promise was "a major part of the justification for refurbishing the stadium. Of course," adds Burke, "I was only concerned with the stadium. The neighborhood wasn't my problem."

(The $2 million was never spent—a casualty of the fiscal crisis. Instead $300,000 *was* spent—*inside* Yankee Stadium—on security, scoreboard supports, an infield tarpaulin, and valet parking for the fans.)

The neighborhood around Yankee Stadium, the South Bronx, is filled with mementos of promises, visions on paper—lots filled with weeds and broken bricks and shattered glass; brand-new buildings, vacant and vandalized; acres of some of the most productive real estate in the world, lying empty for want of what it cost to rebuild Yankee Stadium.

All of these properties lie within a mile of the stadium, although most are not in the Dresden-like horror areas politicians from Washington dramatically visit every few years. This devastation lies instead in poor but clearly salvageable neighborhoods; indeed, the failure to keep the promises made here are in good measure responsible for the worsening of the area. The entire neighborhood is so close to the stadium that the Goodyear blimp could clearly pick them out and show them to the tens of millions of Americans watching on TV. But the Goodyear blimp won't do it. Besides, it's better to see it on the ground. And before President Carter makes one more promise to rebuild "block by block," he ought to consider the promises already broken over the past ten years:

☐ The Concourse Plaza: Three short blocks from the stadium is the empty hulk of the Concourse Plaza. Once it was the grand hotel of the Bronx, where children of the upwardly mobile Jews were bar mitzvahed, and where autograph hounds prowled through the ornate lobby looking for Ted Williams and other stars of the visiting American League teams who wouldn't stay anywhere else. But in 1971 the Concourse Plaza became a welfare hotel, and by 1975 it was shuttered. The Department of Housing and Urban Development agreed to turn the place into a senior-citizens residence. So the city bought the Concourse-Plaza for $3 million and then, three years ago, HUD welched. Too expensive, said Washington. Now, if the city wants senior-citizen housing it will just have to pay for it itself.

As we left the Concourse Plaza Bob Abrams spoke of the original Great Society promise, the first big lie. "They called it a Model Cities program," he said. "But the feds couldn't *possibly* create a 'model city' within a city. So what you had were great plans, great expectations, and then, *after* the people had been moved out and their housing—poor, but livable—had been torn down, *then* came the Nixon-Ford moratorium on new housing. So what do you have now?"

Part of what we have is this: In 1974, as the Yankees moved over to Shea, while the stadium renovation began, 5,000 housing units in the South Bronx were demolished. Since then, about the same number of units have been lost each year. By 1975, 34 percent of the borough's walk-ups and 20 percent of its elevator buildings had been either seized for taxes or had failed to pay their taxes for more than a year. By opening day at the new Yankee Stadium, in April of

How Andy Stein Tricked Teddy Kennedy

Andy Stein says Teddy Kennedy has endorsed his candidacy for Manhattan borough president. That claim, say sources close to Kennedy, "is a farce and shows just what a sneak Stein is." Here's what really happened.

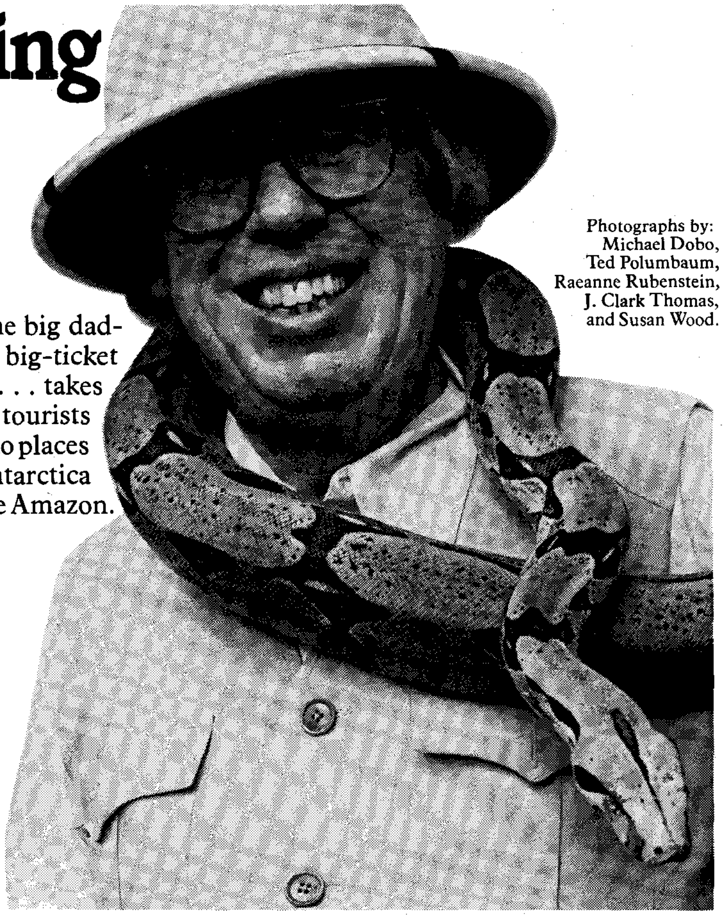
On October 5, Andy called Teddy's office asking to have a picture taken with the senator. Sure, came the reply, but we can only give you a few seconds. As the cameras rolled, Andy pulled a letter from his pocket and asked Teddy to sign it. Caught off guard, Teddy read the nice things Andy had to say about himself, made a few changes, and signed it—the kind of letter Teddy signs for politicians all the time. Only this one became an instant endorsement.

Teddy and Andy: *Not what it appears.*

Problem was, Teddy didn't know Stein was running against Bob Wagner and Andy didn't volunteer the information. Says one Kennedy friend: "We got suckered. Wagner could have asked for and gotten the same letter."

Embarrassed and afraid of appearing stupid if he backs off now, Teddy isn't saying anything. Which leaves Andy free to say that "Teddy's for me." **—Ken Lerer**

1. Who's that necking with the snake?



He's the big daddy of big-ticket travel . . . takes 50,000 tourists a year to places like Antarctica and the Amazon.

Photographs by:
Michael Dobo,
Ted Polumbaum,
Raeanne Rubenstein,
J. Clark Thomas,
and Susan Wood.

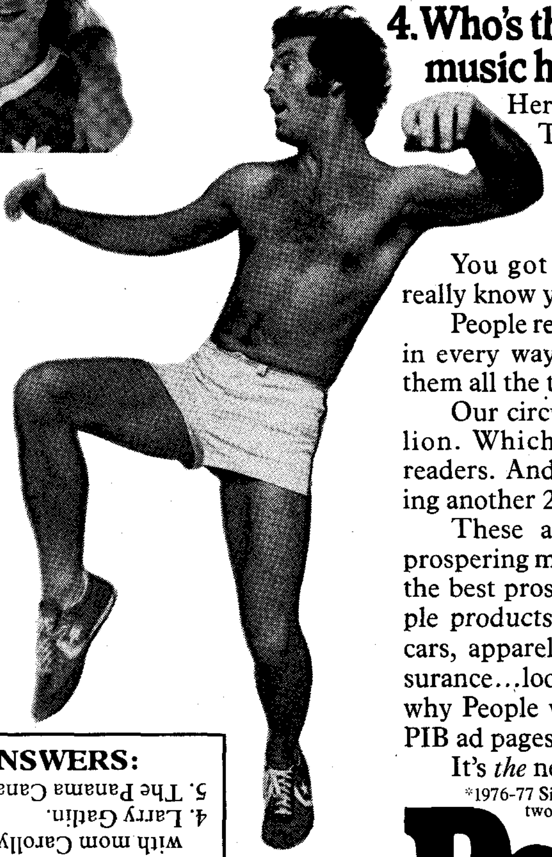
2. What did TV's Betty Rollin have to face?

She told about it in her brave (and yet funny) best-seller, *First You Cry.*

3. Who's the happy family?

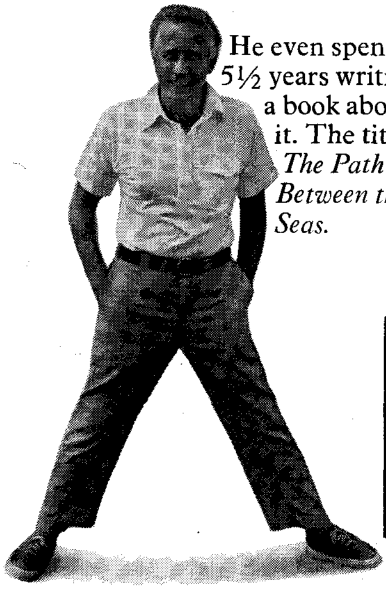
He's in CBS's *The Fitzpatricks*... sis is in ABC's *Family*... and mom's youthful enough to stand in for both.

4. Who's the new country music hotshot?



Here he's practicing his Tennessee T'ai-chi. He's called his music "agrarian punk."

5. What's David McCullough's favorite ditch?



He even spent 5½ years writing a book about it. The title... *The Path Between the Seas.*

ANSWERS:

1. Lars-Erik Lindblad.
2. Breast cancer.
3. Jimmy & Kristy McNichol, with mom Carollyn.
4. Larry Gatlin.
5. The Panama Canal.

You got them all? Terrific. You really know your People.

People readers like to stay out front in every way. And there are more of them all the time.

Our circulation is already two million. Which comes to 12,879,000* readers. And on January 9, we're adding another 200,000 circulation.

These are the young, educated, prospering men and women who make the best prospects for all kinds of people products. Food, cosmetics, liquor, cars, apparel, tobacco, appliances, insurance...look at any issue. You'll see why People went from 26th to 9th in PIB ad pages last year.

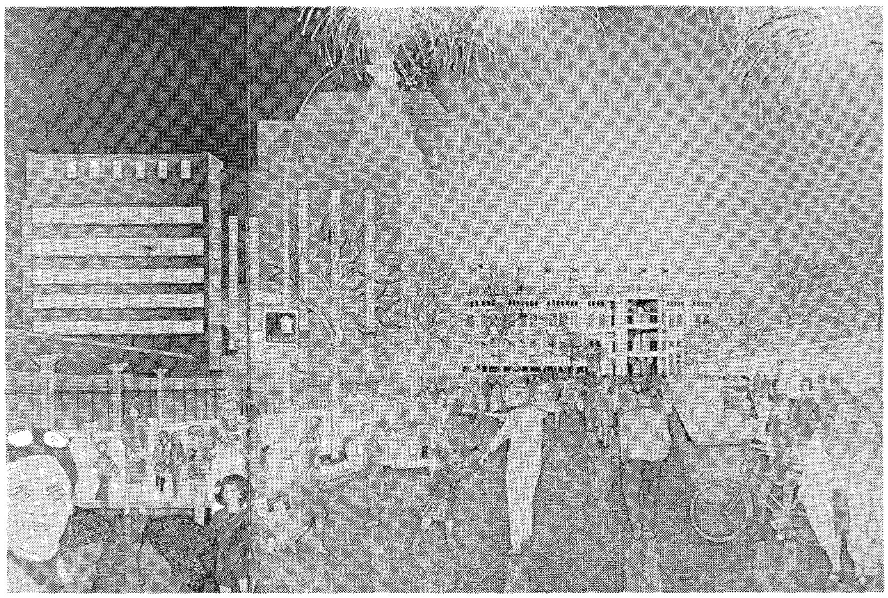
It's *the* new media option.

*1976-77 Simmons, updated to reflect two million rate base.

People weekly

About as close to people as you can get.

1976, more than 1,200 buildings in the area stood vacant or abandoned.


Promises, promises: *The Yankee Stadium area was supposed to look like this; renovation plans were announced in 1971. Reality? Take the D train to 161st Street.*

And arson has become a way of life. Gangs torch buildings for fun and profit and brag about it to the press. More than 7,000 fires have swept the South Bronx in the past two years alone. Insurance losses are in the 300 percent range—that is, $3 in losses for every dollar in premiums taken in. Everyone has a story. The former head of the Bronx district attorney's arson squad tells of the "two welfare mothers who wanted to relocate but couldn't unless they were burned out. They got their cousin to burn an adjacent apartment that had been abandoned. That didn't work, so they burned their own apartment."

☐ A few blocks east, still within a quarter mile of the stadium, is Site 102, as described in the Model Cities program. A quick look tells you it's an empty lot, two blocks long, with chest-high weeds and mounds of rubble "protected" by a wire fence half overgrown, half ripped down. A thousand people used to live here, and 1,600 should have been living in new housing by now. Instead, the empty lot has accelerated the area's downward slide. A block north is an entire row of homes and small businesses totally gutted by fire. Nearby, P.S. 140 has almost every window smashed in. "Planner's blight," says Deputy Borough President Bob Esnard.

Silas Moultrie, an unemployed transit worker, approaches us and seems to express the feelings of the community. "This damn project was promised ten years ago, and then promised again five years ago. I get sick walking by each day. If you can fix up goddamn Yankee Stadium and build an access road for the fans, why can't they move some of these people out of rat-infested apartments?" No one has an answer, even though the feds now say that the money for this particular project is on the way.

☐ A few blocks farther, at 160th Street and Eagle Avenue, is another two-block-long lot with less chance for federal funding—ever. This neighborhood, says Esnard, is less "sexy." Had the Eagle Avenue Model Cities housing promise been kept, it would have served as an anchor in a stable, working-class neighborhood. Now, if the promise is ever kept, the project will simply stand as a lonely, dangerous oasis in a run-down area. In this sense, the broken promise of Model Cities has created the need for a whole new set of promises in these neighborhoods. We turn to leave Eagle Avenue as Bob Abrams stretches his arms and shrugs: "The government did this."

☐ And the government did more. Not far from Eagle Avenue, a half mile from the stadium, is South Haven. In 1972, South Haven was an all but completed $5-million housing complex, a low-rise development with its own built-in stores and air conditioning. Then, with completion only a few months away, the money ran out. South Haven stands empty today, a haven only for the area's heroin addicts who use the project during the winter months as their favorite shooting gallery. Vandal damage is so extensive that it will take $3 million just for repairs. "It was very professional, the way the hoods cleaned this place out," says Esnard. "They took the recycling plants out of there. Very professional. Better than they put them in, they took them out."

☐ The yards: At East 132nd Street and Alexander Avenue you can see part of the 100 acres that used to be the Penn Central Harlem River yards. No matter how you look at it, the area is incalculably valuable. It borders the Harlem River and live track still connects it with the Penn Central system. Access roads link it almost directly to the Willis Avenue Bridge and the New England Thruway. By car, it is only fifteen minutes from Manhattan's business district, and the same fifteen minutes will take you to the bedrooms of Connecticut, suburban New York, and New Jersey.

In February of 1975, the city announced with great fanfare that one Renzo Zingone, an Italian developer, would turn these yards into a huge, $40-million complex of factory buildings. The project, said the city "fact sheet," would generate almost 5,000 jobs and "at least" $1.6 million in taxes. Alas, Zingone backed out.

"The Penn Central wants $12 million to sell the yards," says Esnard. "Well, we ain't got $12 million. And the old days of matching funds are gone. We can't match *anything.*"

So a property with immeasurable potential as a source of industrial growth, revenue generation, and a center for goods-producing jobs in a community paralyzed by unemployment is instead 100 acres of decay and garbage and brackish pools of water.

Doubling back to the stadium we wait at an intersection as a huge, cream-colored Lincoln Continental limousine drives down 161st Street on its way to the World Series. A group of happy faces in the backseat turn away from the color television set they are watching to wave at the crowds heading toward the ball park. The television set is tuned to the news. Someone is reporting live from Yankee Stadium. The talk on the street is of the series and of crises: Will Billy Martin keep his job? Will Jackson and Chambliss and Nettles start hitting? Does Munson really want to go to Cleveland? Is Mickey Rivers really unhappy? These are the crises you can paint on color televisions and watch from inside a Lincoln Continental limousine or see from the Goodyear blimp. The other kind of crises, the kind you can find in a ten-minute walk from the "house that Ruth built"—although you can come and go to the game without ever seeing it—will still be there when the series ends and the trades are made. And in each case, they are crises that would not exist today if the promises made years ago had been kept. ■

Delta helps you swing a vacation in

Miami, Ft. Lauderdale

$176 to $219.50 each

4 days, 3 nights, including round-trip air fare, hotel and car

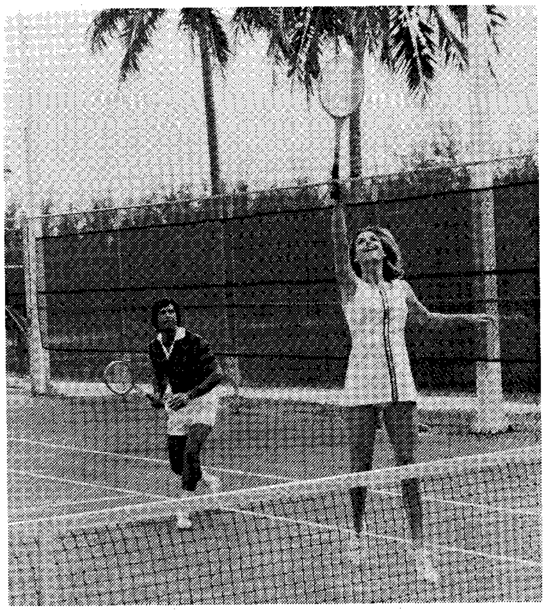
Save up to 40% off Day Tourist on Delta's Dream Vacation® Fare when combined with a thrifty Dream Vacation package. Leave any Monday thru Thursday and return three days after the day you leave. Slightly higher when you leave Friday thru Sunday. Just make your reservations and purchase your ticket at least seven days in advance. Effective to December 16, 1977, except for certain holiday periods.

For $176 to $219.50 you get round-trip air fare and a choice of accommodations on the Sunny Isles, at the top of Miami Beach, in Ft. Lauderdale, Hollywood or Key Biscayne. Also an Alamo sub-compact car with unlimited mileage for three 24-hour periods (gas and insurance extra). Each person also gets a choice of Delta exclusives: a Delta tennis racquet cover, head and wrist band and a can of tennis balls, or a Delta frisbee and beach towel. Rate depends on choice of hotel and dates selected.

ITDL-SONSW3 ITDL-GOGJN3/JK3/JL3/JJ3

For complete details and reservations, see your Travel Agent. DELTA The airline run by professionals

All fares and tour rates subject to change without notice. Tour rates are per person, double occupancy; effective to December 15,1977.



Delta is ready when you are®

AMERICA DISCOVERS EUROPE.

It took a great American designer to discover a great European tradition.

Introducing the unique flatware collection Bob Van Allen has designed for Stanley Roberts.

Taking his inspiration from Europe's newest design trend to bold oversize flatware, Bob Van Allen has sculpted patterns that are pleasing to the hand as well as the eye.

(Shown here: Bon Appetit 18/8 stainless, a pattern that speaks emphatically for itself.)

See the rest of the Bob Van Allen collection at: Abraham & Straus, B. Altmans, Bambergers, Bloomingdale's, Gimbels, and Macy's "Cellar."

STANLEY ROBERTS

STANLEY ROBERTS, INC., 41 MADISON AVE., SUITE 21C, NEW YORK, N.Y. 10010 (212) 889-4250

The Bottom Line/Dan Dorfman

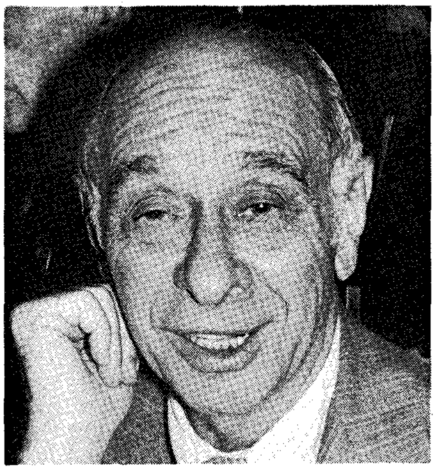
HOW TO MAKE $127,000 A WEEK

Does Crime Pay?

Unhappy with your salary? How'd you like to make $127,000 a week (or a total of about $6.6 million) over the next twelve months? There are a few catches, though. You'll have to give up many of life's comforts—such as your favorite restaurants, the theater, golf and tennis, a drink whenever you want it, and vacations of your choice. And you will have to restrict your movements to just one location. But that shouldn't last for more than a year . . . and then you can have a ball. Sounds too good to be true? Well, read on.

Back in August of 1974, "The Bottom Line" reported that Attorney General Louis Lefkowitz's office was investigating the activities of California businessman Martin Wernicke, the president of Business Lenders, Inc. Business Lenders was a New York firm that offered investors a seemingly dream investment—at least a 20 percent return on their money and possibly as much as 30 percent. In brief, for a minimum $2,000 investment in short-term, 270-day notes, so the sales pitch went, you got a handsome 12 percent return—paid monthly by check—plus another 8 to 18 percent in cash (which, obviously, the IRS couldn't trace). There was no literature, no prospectus, no financial statements. But the sales pitch (which focused on real estate) was so enticing that some 900 investors, mostly from Queens, Riverdale, and Westchester, eagerly forked out $6.6 million.

FRED W. MC DARRAH



Lefkowitz: *"Smelling like a rose . . . ?"*

You guessed it: It was a fraud. And in April of 1976, Wernicke got his comeuppance. He was indicted by Lefkowitz and pleaded guilty to three counts of grand larceny and fraud.

Sometime next month, Wernicke will come up for sentencing, and the speculation is he'll get, at the very most, a year in jail. A jail sentence would no doubt please a lot of his investors. But several of them are also furious at Lefkowitz. The reason: In the plea-bargaining process, the attorney general's office agreed to let Wernicke off the hook if he'll pay back investors $250,000—less than 4 percent of the money he collected from them. And that amount, Wernicke claims, he'll "have to borrow" because he's "broke." (Wernicke, though, may not really be broke, since he reportedly boasted to an investor he stashed away $3 million in Swiss bank accounts.)

"Lefkowitz sold us out," shouted one irate investor, who declared: "Let me steal $6.6 million and I'll gladly go to jail too—not for one year, but for two years. They ought to investigate Lefkowitz for incompetence . . . and then retire him." The response from Lefkowitz's office: "The man swore in court he's broke and he could go to jail. We think it's a damn good settlement and . . . we should come out smelling like a rose." To which one investor quipped: "They do come out smelling like a four-letter word—but it starts with an *S*, not an *R*."

No matter how it smells, though, Warnicke—if one were to assume his $6.6 million is still intact and he'd have to spend a year in jail—would wind up with a great take-home pay. Assuming a 24-hour day (and only part of that is work) for the next 365 days, that works out to about $753.42 an hour. Or $18,082.19 a day, $127,000 a week, $550,000 a month.

And mind you, that doesn't include interest.

Is Jimmy Carter SEC-Bound?

Jimmy Carter may soon face the indignity—as have many Wall Streeters and corporate executives in the past—of putting up with tough questioning from the Securities and Exchange Commission.

Washington sources tell me sentiment is running high among some SEC staffers to personally involve the president in the agency's investigation into Bert Lance and his National Bank of Georgia. And, according to some internal talk at the SEC, a decision to that very effect could come soon. One top SEC man has already told another investigatory agency he doesn't believe a legitimate probe of the Lance affair can be conducted without questioning Carter about his business activities with Lance. This was probably a reference—although it may not have been the extent of it—to the National Bank of Georgia's $3.9-million line of credit to Carter for his peanut business and another $1-million loan for capital improvements.

Some SEC staffers suggest that any examination of Carter—which would probably be done through an exchange of letters, rather than a subpoena—will also raise the question that Carter has never publicly answered: Has the president ever engaged in any personal financial dealings with Lance, and if so, to what extent? I can report that at least some SEC attorneys are suspicious of Carter's dogged support of Lance in the face of Lance's mounting problems. And some are outright skeptical of Carter's contention that he know nothing at all of Lance's financial woes prior to their public disclosure.

The $2-Million Toss

A little over a year ago, on October 6, 1976, to be precise, Stewart R. Mott, the millionaire philanthropist and son of one of the founders of General Motors, decided not to buy the quadruplex atop the Galleria, a deluxe apartment house on 57th Street between Park and Lexington avenues. The apartment would have cost him $2.2-million, including $900,000 of remodeling and construction expenses. This is all old news, of course, but what's never come to light is how Mott arrived at his decision. And therein lies an unbelievable and daffy tale.

The scene was Mott's Madison Avenue offices on October 6. A fairly routine mid-afternoon meeting was scheduled, at which Mott was to sim-

The thinking man's Scotch
Clan MacGregor
BLENDED
SCOTCH WHISKY
100% SCOTCH WHISKIES
EIGHTY PROOF
IMPORTED
LIGHT and SMOOTH

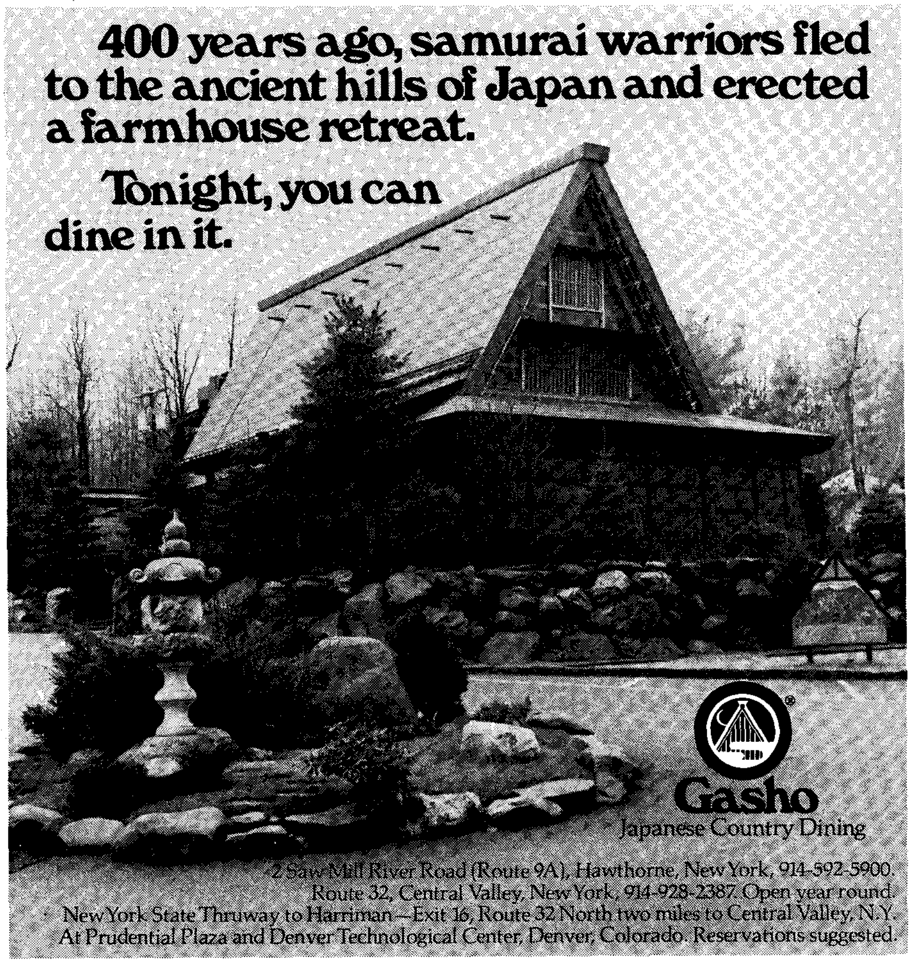
Some Scotch drinkers believe they must pay a premium price for a quality Scotch.

The thinking man knows that Clan MacGregor has incomparable quality and taste at a very reasonable price.

Clan MacGregor

. . . the thinking man's Scotch

Blended Scotch Whisky • 80 Proof • ©1977 Alexander MacGregor Co., Edison, N.J. 08817 • Importers



400 years ago, samurai warriors fled to the ancient hills of Japan and erected a farmhouse retreat.

Tonight, you can dine in it.

2 Saw Mill River Road (Route 9A), Hawthorne, New York, 914-592-5900.
Route 32, Central Valley, New York, 914-928-2387. Open year round.
New York State Thruway to Harriman—Exit 16, Route 32 North two miles to Central Valley, N.Y.
At Prudential Plaza and Denver Technological Center, Denver, Colorado. Reservations suggested.

UPI

Mott: *Getting the heft of the coin.*

ply sign the necessary papers and take possession of the apartment. Well, it didn't go that way. Mott, so the story goes, told Bruce Merchant, a senior vice-president of Morgan Guaranty Trust (which owns the Galleria), that when he woke up that morning, he wasn't sure he was doing the right thing. And so he did what he usually does when he's undecided—he sat on the toilet and thought about it. And usually, if he still can't make up his mind, he simply flips a coin. Mott went on to say that's how things now stood with the quadruplex.

An incredulous Merchant thought Mott was pulling his leg. But after realizing he wasn't, he asked Mott if he had flipped the coin yet. Mott said no, but he would do so immediately. Then, using one of his 50-cent pieces, Mott said the first two flips wouldn't count "because I want to get the heft of the coin." If tails came up, Mott said, he would take the apartment; heads, he wouldn't. Heads came up all three times. A flabbergasted Merchant asked Mott if there was any way he would change his mind. Mott said no.

I rang Mott up and he confirmed the incident. He insisted, though, that he had thought about the apartment that morning in his bedroom—not the bathroom. Basing a $2.2-million decision on the mere flip of a coin may strike you as unusual—but not Mott. "It was just an easy, conventional, and visible way to show that I was dealing in a straightforward fashion . . . and it's entirely rational," Mott told me.

And what about that quadruplex? Well, if you're interested—forget it. It was recently bought by Dave Jones, a commodities broker at E. F. Hutton & Company. I hear the apartment cost him $1.3 milion and he'll spend another $750,000 remodeling it.

That being the case, I don't want any more brokers telling me they can't make money on Wall Street anymore. ■

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

October 18 through 25

(Listings subject to last-minute change)

Wednesday, October 19

CAVEAT POTATOR

Diane Keaton stars in **Looking for Mr. Goodbar,** Judith Rossner's best-seller transferred to film, adapted and directed by Richard *(In Cold Blood)* Brooks. Also stars Tuesday Weld, Richard Kiley, William Atherton, Richard Gere, and Alan Feinstein. Loews Tower East, and Loews State I.

Friday, October 21

Damnation Alley–Story of a tiny band of survivors making a cross-country journey over a continent ripped by a nuclear war. Film stars Jan-Michael Vincent, George Peppard, Dominique Sanda, and Paul Winfield. Directed by Jack Smight. RKO Cinerama; RKO 86th St.

GOING MY WAY?

Charles Denner and **Sabine Glaser** in a scene from **The Man Who Loved Women,** directed by Francois Truffaut. Neither a Don Juan nor a macho monster, Denner seems to be seeking the love denied him by his mother. And he gets it from Glaser, Brigitte Fossey, Nelly Bourgeaud and others. Paris.

THE MOVIES

Afonia–A study of contemporary Soviet life, wherein the anti-hero is a rogue who prefers drinking and womanizing to work. Directed by Georgy Danella. 10/25, Carnegie Hall Cinema.

All Quiet on the Western Front–Lewis Milestone's adaptation of Erich Maria Remarque's novel about the disillusionment of war. Starring Lew Ayres. 10/24, Carnegie Hall Cinema.

The American Friend–Directed by German director Wim Wenders, film explores the possibility of using a completely innocent man to murder a man he does not know. With Bruno Ganz, Liza Kreuzer, Dennis Hopper, Nicholas Ray, and Sam Fuller. Cinema Studio.

Annie Hall–Further misadventures in the love life of Woody Allen, who wrote, directed, and stars in this film, with Diane Keaton. Thru 10/18, 8th St Cinema. (Reviewed 5/2/77)

Bedazzled–British comedy team Peter Cooke and Dudley Moore take us on a romp through life and love with the Devil their constant companion. 10/22, Carnegie Hall Cinema.

Black and White in Color–This first feature film by Jean-Jacques Annaud is set in the French and German colonies during World War I, and traces the development of one brave, intelligent, and honorable person into the most efficient, deadly military martinet. Thru 10/20, Paris; from 10/19, Art. (Reviewed 5/16/77)

Bobby Deerfield–Al Pacino stars in Sydney Pollack's film as an emotionless Grand Prix racing driver taught the essence of life by a carefree (dying) girl patient (Marthe Keller) at a Swiss sanitarium and elsewhere. Also in the film is Anny Duperey whose devotion creates a romantic triangle for the champ. Baronet; Coronet. (Reviewed 10/10/77)

Chomana's Drum–V.V. Karanth's film set in the 1930's exploring the frustrations of the father of an impoverished untouchable family who can only dream about owning his own land. Directed by B.V. Karanth. 10/20, Carnegie Hall Cinema.

Day for Night–Francois Truffaut's hymn to the art of film-making, starring himself, Jacqueline Bisset, Jean-Pierre Leaud, and Valentina Cortese. 10/21, Carnegie Hall Cinema.

The Devil Is a Woman–Marlene Dietrich plays a temptress no man can resist in her last film with Josef von Sternberg. 10/23, Carnegie Hall Cinema.

Diary of a Shinjuku Burglar–Set in Tokyo's equivalent of Greenwich Village, film probes the realms of Brechtian theater, sexuality, politics, and robbery. Directed by Nagisa Oshima. 10/18, Bleecker St Cinema.

The Discreet Charm of the Bourgeoisie–Luis Bunuel's Oscar-winning film is a surreal criticism of bourgeois behavior. With Bulle Ogier and Stephane Audrane. 10/19, 20, Bleecker St Cinema.

Equus–Peter Firth and Richard Burton co-star in a screen version of Peter Shaffer's play. Also in the cast are Colin Blakely, Joan Plowright, Harry Andrews, Eileen Atkins, and Jenny Agutter. Directed by Sidney Lumet. Trans-Lux East.

Le Fantome de la Liberte–Monica Vitti stars in a collection of iconoclastic situations directed by Luis Bunuel. 10/19, 20, Bleecker St Cinema.

Femmes Fatales–Bertrand Blier's film starring Jean-Pierre Marielle and Jean Rochefort as two men who are fed up with women and take off for the pastoral life of the French countryside. Columbia II.

The Godfather, Parts I & II–This saga of an Italian Mafia family was directed by Francis Ford Coppola, and stars Marlon Brando, Al Pacino, and Robert DeNiro. 10/21, 22, Bleecker St Cinema.

La Grande Bourgeoise–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, film is based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. From 10/21, Gramercy.

Handle With Care–Director Jonathan Demme's new comedy-drama deals with the CB radio phenomenon. With Paul LeMat and Candy Clark. Little Carnegie.

I Never Promised You a Rose Garden–Story of a young girl's journey back from the depths of madness to reality. With Bibi Andersson, Kathleen Quinlan, Sylvia Sidney, Martine Bartlett, Signe Hasso, Susan Tyrrell, and Diane Varsi. Directed by Anthony Page. From 10/21, Embassy 72nd.

Ivan–Two men, an unheroic hero and an anarchistic idler, are involved with a hydro-electric project on the Dneiper. Directed by Alexander Dovzhenko. 10/25, Carnegie Hall Cinema.

J'Accuse–Abel Gance made this sound version of his early silent classic as an explicit protest to the imminence of World War II. 10/24, Carnegie Hall Cinema.

Jezebel–Bette Davis won her second Academy Award here as a girl who flounces southern tradition at the time of the Civil War. With Fay Bainter and Henry Fonda. 10/23-25, Regency.

Juarez–Bette Davis plays Empress Carlotta, wife of Maximilian (Brian Aherne), who, with her husband, is undermined by political disputes between France and Mexico. With Claude Rains. 10/23-25, Regency.

Julia–Jane Fonda stars, and Vanessa Redgrave has the title role in this version of Lillian Hellman's autobiographical book, *Pentimento,* detailing a lifelong friendship between the two, who, after drifting apart, were reunited by a dangerous journey through Germany on the brink of World War II. Cinema I. (Reviewed 10/10/77)

The Lacemaker–Isabelle Huppert and Yves Beneyton star in Claude *(The Invitation* and *The Wonderful Crook)* Goretta's film which tells of a 19-year-old beauty parlor assistant, who, while vacationing, falls in love with a university student. Fine Arts.

Let Joy Reign Supreme–Philippe Moiret and Marina Vlady in a tale of pre-revolutionary France during the Regency period, directed by Bertrand *(The Clockmaker)* Tavernier. Noiret plays the Duke of Orleans, a cultivated nobleman whose restless energy is spent in debauchery and intrigue. 68th St Playhouse. (Reviewed 10/3/77)

MacArthur–Gregory Peck plays the controversial figure in Joseph Sargent's film, with Marj Dusay as his wife, Ward Costello as General Marshall, Ed Flanders as President Truman, and Dan O'Herlihy as President Roosevelt. Guild. (Reviewed 7/11/77)

May I Have the Floor?–Gleb Panfilov's candid portrait of a "modern" woman who becomes mayor of a Soviet town. 10/18, Carnegie Hall Cinema.

Music–Yasuzo Masumura's film about a girl's coming to face truth about her repressed sexuality through psychoanalysis. 10/18, Bleecker St Cinema.

New Babylon–A stylized reconstruction of the Paris Commune of 1871 commenting on the capitalist world. (Silent, accompanied by organist Lee Erwin). 10/19, Carnegie Hall Cinema.

October–A recently restored, full-length version if Sergei Eisenstein's landmark film, made fifty years ago to commemorate the 10th anniversary of the Revolution. With an original score by Shostakovich. 10/18, Carnegie Hall Cinema.

Oh, God!–George Burns plays the Almighty, and John Denver one of his close friends down under. A Carl Reiner Comedy, with Teri Garr and Donald Pleasence. Loews State II; Loews Cine.

One Sings, The Other Doesn't–Agnes Varda's work portraying the lives of two contemporary young women. Although separated by long periods of time, distance, and different lifestyles, they maintain a rewarding friendship. Plaza. (Reviewed 9/26/77)

The Other Side of Midnight–The story is of unleashed passions—of a French girl turned model-movie star with a little whoring in between, and the dashing and debonair American flying ace who knocks her up and leaves her, against a turbulent background of the German occupation and postwar prosperity. Gramercy; from 10/19, 72nd St E.; Olympia; St Marks Cinema.

The Other Woman–Family drama about a professor who has his wife raise the children he has by his mistress. Directed by Mikio Naruse. 10/25, Bleecker St Cinema.

Outrageous!–A Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. With Craig Russell and Hollis McLaren. Cinema II. (Reviewed 8/15/77)

A Piece of the Action–Sidney Poitier, Bill Cosby, James Earl Jones, and Denise Nicholas, in a film directed by Poitier, with music and lyrics by Curtis Mayfield. Criterion; Eastside; 86th St E; Waverly.

Rolling Thunder–Tale of vengeance engaged in by soldiers returning to this country after eight years in a prisoner-of-war camp. With William Devane, Tommy Lee Jones, Linda Forchet. Loews Triplex; RKO Cinerama I; RKO 86th St I.

Roseland–James Ivory directed this film set against individual adventures filmed entirely at the famous ballroom. With Geraldine Chaplin, Lilia Skala, Helen Gallagher, Lou Jacobi, Teresa Wright. Columbia I.

The Ruling Class–Peter O'Toole, as a British lord who thinks he is Christ, brings the British aristocracy to its knees in Peter Medak's black comedy. 10/22, Carnegie Hall Cinema.

Salo, 120 Days of Sodom–Pier Paolo Pasolini's last film, in which he transposed the Marquis de Sade's work into the short-lived Fascist Republic at Salo in 1943. Festival. (Reviewed 10/24/77)

Salut L'Artiste–Marcello Mastroianni stars in Yves Robert's salute to the unheralded character actors whose faces everyone recognizes but can never put a name to. 10/21, Carnegie Hall Cinema.

The Seven-Per-Cent Solution–Nicol Williamson is Sherlock Holmes in this film, wherein Freud (Alan Arkin) tries to analyze and cure the cocaine-besotted dick, and the two men collaborate in a bit of crime detection. Thru 10/18, Art. (Reviewed 11/8/76)

Shanghai Express–Josef von Sternberg's atmospheric telling of the conflagration of Chinese civil war which rekindles an old affair for Marlene Dietrich, as the notorious Shanghai Lily. 10/23, Carnegie Hall Cinema.

Short Eyes–Miguel Pinero wrote and stars in a film, directed by Robert M. Young, about prison life. Paramount; Sutton.

Slap Shot–A film about people in the sub-culture of professional ice hockey, starring Paul Newman, with Lindsay Crouse and Strother Martin; directed by George Roy Hill from a screenplay by Nancy Dowd. Thru 10/18, Art. (Reviewed 3/7/77)

Slave of Love–Nikita Mikhalkov's evocation of the Russian film industry just after the revolution. 10/19, Carnegie Hall Cinema.

A Special Day–Sophia Loren stars with Marcello Mastroianni in Ettore Scola's film which takes place amidst the celebration of a politically historical day in fascist Italy in 1938. On this occasion, an unusual encounter touches the lives of a man and a woman. Beekman. (Reviewed 10/3/77)

The Spy Who Loved Me–Roger Moore stars in this latest James Bond film, which is the first that is not based on an Ian Fleming novel and tells of every kind of sport, from sex with a gorgeous Soviet spy (Barbara Bach) to blowing up a couple of atomic submarines set to blow up New York and Moscow. Embassy 46th; Greenwich; Loews Triplex; thru 10/18, Tower East. (Reviewed 8/11/77)

Star Wars–Life with robots, intergalactical wars, romance, plenty of special effects, and Carrie Fisher as a princess. Loews Astor Plaza; Loews Orpheum; Murray Hill. (Reviewed 6/20/77)

Tokyo Twilight–Yasujiro Ozu's work, wherein two daughters living with their father discover that their mother, believed dead, is still alive and living nearby. 10/25, Bleecker St Cinema.

Tommy–Ken Russell's adaptation of the rock opera by the Who, with Ann-Margret, Jack Nicholson, Tina Turner, Roger Daltry, and Elton John. Ziegfeld.

27 Down–Story of a young man forced to follow his father's profession on the railroad. Directed by Awtar Kaul. 10/20, Carnegie Hall Cinema.

Valentino–Rudolf Nureyev stars as the great lover of the silent screen in a film directed by Ken Russell, with Carol Kane, Leslie Caron, Seymour Cassel, Huntz Hall, Peter Vaughan, David de Kayser, and Alfred Marks (plus Anothony Dowell in a sequence where Rudi is teaching him to tango). 34th St E; Trans-Lux 85th; National. (Reviewed 10/17/77)

The Virgin and the Gypsy–Christopher Miles's adaptation of D. H. Lawrence's novella, with Franco Nero as the sensual gypsy and Joanna Shimkus as the vicar's daughter. 10/23, 24, Bleecker St Cinema.

Voyage to Grand Tartarie–A voyage to the mythological outer reaches of hell (Tartarie) with a man and a woman who have been burned by life, but who fall in love. Directed by Jean-Charles (Cousin Cousine) Tacchella. With Jean-Luc Bideau and Micheline Lanctot. Eastside.

Women in Love–Ken Russell breaks the bonds of sexual repression that bound the characters of D. H. Lawrence's novel. With Oliver Reed and Glenda Jackson. 10/23, 24, Bleecker St Cinema.

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). Thru 10/18, *Slapshot; The 7% Solution.* From 10/19, *Black and White in Color.*

Baronet, 3rd Ave at 59th (355-1663). *Bobby Deerfield.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *A Special Day.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560) 10/18, *Diary of a Shinjuku Burglar; Music.* 10/19, 20, *The Discreet Charm of the Bourgeoisie; Le Fantome de la Liberte.* 10/21, 22, *The Godfather,* Parts I & II. 10/23, 24, *Women in Love; The Virgin and the Gypsy.* 10/25, *The Other Woman; Tokyo Twilight.* 10/26, 27, *City Lights; Limelight.* 10/28, 29, *Mean Streets; Boxcar Bertha.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 10/18, *October; May I have the Floor.* 10/19, *New Babylon; Slave of Love.* 10/20, *27 Down; Chomana's Drum.* 10/21, *Day for Night; Salut L'Artiste.* 10/22, *The Ruling Class; Bedazzled.* 10/23, *Shanghai Express; the Devil is a Woman.* 10/24, *J'Accuse; All Quiet on the Western Front.* 10/25, *Ivan; Afonia.* 10/26, *Three Sons of Lenin; Andrei Roublev.* 10/27, *The Married Virgin* (1920, Rudolph Valentino); *The Isle of Love* (1920, Rudolph Valentino); *The Eagle* (1925, Rudolph Valentino; Vilma Banky).

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Julia.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous.*

Cinema III, 59th at the Plaza Hotel (752-5959). *A Woman's Decision.*

Cinema Studio, Bdway & 66th (877-4040). *The American Friend.*

Cinema Village, 22 E 12th (924-3363). 10/18, *Back Street (Margaret Sullivan and Charles Boyer); No Sad Songs for Me (Margaret Sullivan and Wendell Corey).* 10/19, 20, *Repulsion; The Tenant.*

Columbia I, 2nd Ave at 64th (832-1670). *Roseland.*

Columbia II, 2nd Ave at 64th (832-1670). *The Lincoln Conspiracy.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Bobby Deerfield.*

Criterion, Bdway at 45th (JU2-1796). *A Piece of the Action.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *Desperate Living.*

Eastside, 3rd Ave at 55th (755-3020). *A Piece of the Action.*

8th St Cinema, 52 W 8th (674-6515). Thru 10/18, *Annie Hall; Harry and Walter Go to New York.* From 10/19, to be announced.

86th St E, 3rd Ave at 86th (249-1144). *A Piece of the Action.*

Embassy 46th, 46th at Bdway (757-2490). *The Spy Who Loved Me.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 10/20, *New York, N.Y.* From 10/21, *I Never Promised You a Rose Garden.*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Festival, 57th nr. 6th (757-2715). *Salo, 120 Days of Sodom.*

Fine Arts, 58th nr Lexington (PL 5-6030). *The Lacemaker.*

Forum, Bdway & 47th (757-8320). *The Last Remake of Beau Geste.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 10/20, *The Other Side of Midnight.* From 10/21, *La Grande Bourgeoise.*

Greenwich, 12th at Greenwich (WA 9-3350). *The Spy Who Loved Me.*

Guild, 33 W 50th (PL7-2406). *MacArthur.*

Little Carnegie, 57th St nr 7th (246-5123). *Handle With Care.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). *Oh, God!*

Loews Orpheum, 86th, 3rd (AT 9-4607). *Star Wars.*

Loews State I, II, Bdway at 45th (582-5070). Thru 10/18, *The Spy Who Loved Me.* From 10/19, *Looking for Mr. Goodbar.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). Thru 10/18, *The Spy Who Loved Me.* From 10/19, *Looking for Mr. Goodbar.*

Loews Triplex, Bdway at 83rd (877-3190). I. *The Spy Who Loved Me.* II. *Rolling Thunder.* III. *Murder by Death.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *Star Wars.*

Museum of Modern Art, 11 W 53rd (956-7070). 10/18, noon, same as 10/17 at noon; 2:30, *America, America* (1963); 6 p.m. What's Happening? 10/19, 8 p.m. A Tribute to Anthology Film Archives, introduced by Jonas Mekas. 10/20, 2:30, *The Impostor* (1944, Ellen Drew, Jean Gabin); 6 p.m. *Flesh and Fantasy* (1943, Charles Boyer, Barbara Stanwyck); 8:30, *Calling Dr. Death* (1943, Lon Chaney Jr., J. Carrol Naish), and *Destiny* (1944, Alan Curtis, Gloria Jean). 10/21, 2:30, *Follow the Boys* (1944, George Raft, Vera Zorina); 6 p.m. *America, America* (see 10/18 at 2:30). 10/22, noon, *Bachelor Daddy* (1941, Donald Woods, Baby Sandy); 2:30, *Saboteur* (1942, Priscilla Lane, Robert Cummings); 5 p.m. *Scarlet Street* (1945, Edward G. Robinson, Joan Bennett). 10/23, noon, *Bowery to Broadway* (1944, Maria Montez, Jack Oakie); 2:30, *The Senator Was Indiscreet* (1947, William Powell, Ella Raines); 5 p.m. *Bombshell* (1933, Jean Harlow, Lee Tracy). 10/24, noon, *That's Where the Action Is* (1965, Emile de Antonio); 2:30, *The Good Fairy* (1935, Margaret Sullavan, Herbert Marshall); 6 p.m. *Boss of Hangtown Mesa* (1942, Johnny Mack Brown), and *The Mad Doctor of Market Street* (1941, Una Merkel, Lionel Atwill). 10/25, noon, *That's Where the Action Is* (see 10/24 at noon); 2:30, *Anatomy of a Murder* (1959, James Stewart, Lee Remick); 6 p.m. What's Happening? 10/27, 2:30 p.m. *Arabian Nights* (1942; Jon Hall, Maria Montez, Leif Erickson, Turnhan Bey) and *Apache Drums* (1951; Stephen McNally, Coleen Gray; 6 p.m. *Cobra Woman* (1943; Maria Montez, Sabu, Jon Hall); 8:30, selections from the Annecy International Animation Film Festival, 1977. 10/28, 2:30, *To Hell and Back* (1955; Audie Murphy, Marshall Thompson); 6 p.m. *Anatomy of a Murder* (see 10/25 at 2:30).

National, Bdway at 43rd (869-0950). *Valentino.*

New Yorker, Bdway nr 88th (TR 4-9189). *The Other Side of Midnight.*

Olympia, Bdway at 107th (865-8128). Thru 10/18, *The First Nudie Musical; Next Stop Greenwich Village.* 10/19-25, *The Other Side of Midnight.*

Paramount, 2 Gulf & Western Plaza (247-5070). *Short Eyes.*

Paris, 4 W 58th (MU 8-2013). Thru 10/20, *Black and White in Color.* From 10/21, *The Man Who Loved Women.*

Playboy, 57th W of 6th Ave (JU 6-4448). *A Bridge Too Far.* From 10/19, *The Other Side of Midnight.*

Plaza, 58th St, E of Madison (EL 5-3320). *One Sings, The Other Doesn't.*

Quad, four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. *Children of Rage.* II. Thru 10/18, *San Francisco: Mutiny on the Bounty.* 10/19-22, *The Wizard of Oz; Meet Me in St. Louis.* 10/23-25, *Waterloo Bridge; Camille.* III. Thru 10/20, *The Lincoln Conspiracy.* From 10/21, *I Never Promised You a Rose Garden.* IV. *Desperate Living.*

Regency, Bdway at 67th (724-3700). Thru 10/18, *Dangerous; Possessed.* 10/19-22, *All About Eve; Harriet Craig.* 10/23-25, *Jezebel; Juarez.* 10/26-29, *The Women; The Man Who Came to Dinner.*

Renoir, 100 Seventh Ave So (873-8702). Thru 10/19, *J'Accuse* and *The Charm of Dynamite.* 10/20-26, *La Faute de L'Abbe Mouret.* From 10/27, *Alicia,* a Cuban documentary on ballerina Alicia Alonso.

RKO Cinerama, I, Bdway at 47th (975-8366). *Rolling Thunder.* II. Thru 10/20, *Murder By Death.* From 10/21, *Damnation Alley.*

RKO Cinerama II, Bdway at 47th (975-8366).

RKO 86th I, at Lexington (AT 9-8900). *Rolling Thunder.* Thru 10/20, *Murder by Death.*

RKO 86th II, at Lexington (AT 9-8900). From 10/21, *Damnation Alley.*

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 10/18, *Suspiria; Zardoz.* 10/19-25, *The Other Side of Midnight; Farewell My Lovely.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 10/18, *La Grand Bourgeoisie.* From 10/19, *The Other Side of Midnight.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Let Joy Reign Supreme.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *Short Eyes.*

Thalia, 250 W 95th (222-3370). Thru 10/18, *The Blue Angel* (1930, Marlene Dietrich, Emil Jannings); *"M",* (1931, Peter Lorre). 10/19, 20, *Autobiography of a Princess; Householder.* 10/21, 22, *Shakespeare Wallah; Savages.*

Theatre St. Marks, 80 St Marks Pl (254-7400).

34th St East, nr 2nd Ave (683-0255). *Valentino.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Equus.*

Trans-Lux 85th, at Madison (BU 8-3180). *Valentino.*

UA East, 1st Ave at 85th (249-5100). *The Lincoln Conspiracy.*

Waverly, 6th Ave at 3rd (WA 9-8037). *A Piece of the Action.*

Whitney Museum of American Art, 945 Madison at 75th (794-0600). 10/18-23, *Angel City* (Jon Jost). 10/28-11/6, Bart Robbett: An installation using film, video, and light.

Ziegfeld, 141 W 54th (765-7600). *Tommy.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

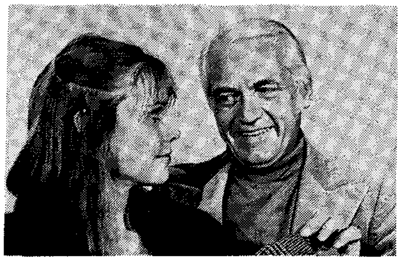
A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, October 18

IS IT MINE?



Trish Hawkins is featured and **Ted Knight** stars in **Some of My Best Friends,** a comedy by Stanley Hart about a man who turns away from the everyday world to create his own environment. Directed by Harold Prince. Previewing now prior to a November 3rd opening. Longacre, 220 W 48th (246-5639).

Thursday, October 20

Dracula–Frank Langella stars as the blood-thirsty count in a play by Deane and Balderson adapted from the Bram Stoker novel and directed by Dennis Rosa. Edward Gorey designed the settings and costumes. Martin Beck Theater, 302 W 45th (246-6363).

The Act–Liza Minnelli stars in a new musical about a film actress who is unable to get roles in Hollywood and returns to the nightclub scene. Book by George Furth; music and lyrics by John Kander and Fred Ebb. With Barry Nelson, Mark Goddard, Arnold Soboloff, Gayle Crofoot, and Roger Minami. Directed by Martin Scorsese. Previews start tonight prior to an 10/29 opening. Majestic, 247 W 44th (246-0730).

Saturday, October 22

An Almost Perfect Person–Colleen Dewhurst stars in a new political comedy by Judith A. Ross about the aftermath of a political campaign by a female politician on the Upper West Side; directed by Zoe Caldwell. Also in the cast, Rex Robbins and George Hearn. Previews start tonight prior to a 10/27 opening. Belasco 111 W 44th (JU 6-7950).

CURRENT

Annie–Andrea McArdle as Harold Gray's spunky little orphan, Reid Shelton as Daddy Warbucks, plus moppets, dogs, a Christmas tree and some Charles Strouse songs. Thomas Meehan's book is set in New York, and Annie doesn't get to wear her fright wig until the final scene. Tues thru Sat at 8; Mats Sat at 2; Sun at 3. Alvin, 250 W 52nd (PL 7-8646). (Reviewed 5/9/77)

Bubbling Brown Sugar–A tribute to Harlem's most toe-tappin' days, with some great old songs, plus a few new ones by Danny Holgate. Loften Mitchell's book takes some modern kids on a journey through the past. Tues thru Sat at 8; Wed & Sat mat at 2; Sun at 2:30. ANTA, 245 W 52nd (246-6270). (Reviewed 3/22/76)

A Chorus Line–Half realism, half romance, James Kirkwood and Nick Dante's book concerns the tribulations of breaking into musicals in New York. Marvin Hamlisch did the music, and even your brother-in-law probably can't get you a ticket. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W44 (246-5990). (Reviewed 11/3/75)

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Interlinked laments and narrations about being women, black, and sorrowful in New York, derived from poems of Ntozake Shange and directed by Oz Scott. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969). (Reviewed 6/14/76)

Gemini–Life in a South Philadelphia ghetto, concerned with sexual ambivalence and lots of eating. Albert Innaurato's play is directed by Peter Mark Schifter. Mon thru Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425). (Reviewed 12/27/76)

The Gin Game–Jessica Tandy and Hume Cronyn in the Mike Nichols production of a new two-character play by D. L. Coburn about two elderly people who meet in a convalescent home and become acquainted over several games of gin rummy. John Golden, 252 W 45th St (246-6740).

Grease–50s rock 'n' roll musical exploring the myth created by the mass media of what teen-age life was like in the 50s. Choreography by Patricia Birch. Book, music & lyrics: Jacobs & Casey. Directed by Tom Moore. Tues thru Sat at 8 p.m. Wed & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

Hair–The first revival of Tom O'Horgan's production of the Gerome Ragni-James Rado 1968 tribal love-rock musical. Tuesday thru Saturday at 8; Wed and Sat at 2; Sun at 3. Biltmore Theater, 261 W 47th (JU 2-5340).

I Love My Wife–Wife-swapping in Trenton, done as a series of quick skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390). (Reviewed 5/2/77)

The King and I–The Rodgers-Hammerstein classic of 1951, revived with Yul Brynner repeating his stint as the King, Constance Towers as the "I" and a *gaggle of oriental-looking moppets. Tues thru Sat at* 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510). (Reviewed 5/16/77)

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mat Sat & Wed at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Man of La Mancha–Richard Kiley recreates his portrayal of the hero for a limited engagement. Tony Martinez plays his sidekick Sancho and Emily Yancy is Aldonza. Musical by Dale Wasserman, with music by Mitch Leigh and lyrics by Joe Darion. Palace, 1564 Broadway (PL 7-2626). (Reviewed 10/3/77)

Miss Margarida's Way–Estelle Parsons has moved from off-Broadway to play her solo role as a demented schoolteacher. The audience is her classroom. Ambassador, 219 W 49th (CO 5-1855).

Night of the Tribades–Max von Sydow, Bibi Anderssen, and Eileen Atkins pair in a documentary drama by Per Olav Enquist, translated by Ross Shideler, set in Copenhagen in 1889. It's a play within a play based on events in the life of August Strindberg. Helen Hayes Theater, 210 W 46th (246-6380).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

Otherwise Engaged–Simon Gray's London hit about non-communication in an electronic world, directed by Harold Pinter, and with Dick Cavett as the man who only wants to be left alone to listen to his hi-fi. Mon thru Sat at 8; Mats Wed & Sat at 2; Sun mat at 3. No *Thursday performance. Plymouth, 236* W 45th (246-9156). (Reviewed 2/14/77)

Same Time, Next Year–Bernard Slade's two-character comedy about a pair of extramarital lovers who've been going at it for 25 years. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430). (Reviewed 5/31/75)

The Shadow Box–Michael Cristofer's Pulitzer–Prize-winning drama is set in a hospital for terminal ill patients, and deals with the realities and delusions of hope. Gordon Davidson directs. Thru 10/29, Morosco, 217 W 45th (246-6230). (Reviewed 4/18/77)

Side by Side by Sondheim–A *generous sampling* of songs for which Stephen Sondheim wrote words, music, or both, done by a cast of thousands consisting of three singers, two pianists, and a gracious host. With Larry Kert, Georgia Brown, and Hermione Gingold. Mon thru Sat at 8; Mats Wed & Sat at 2. Music Box, 239 W 45th (246-4636). (Reviewed 5/22/77)

Sly Fox–Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699). (Reviewed 12/27/76)

Tartuffe–John Wood, Tammy Grimes, and Patricia Elliott in Moliere's comedy, directed by Stephen Porter. Also in the cast are Mildred Dunnock, Stefan Gierasch, and others (will play thru 11/20). Circle in the Square, 1633 Broadway (581-0720). (Reviewed 10/10/77)

The Wiz–Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by Geroge Faison. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992). (Reviewed 6/27/77)

Your Arms Too Short To Box With God–The Book of Matthew's greatest hits, fashioned into a gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Lyceum, 149 W 45th (JU 2-3897). (Reviewed 1/10/77)

OFF and OFF-OFF BROADWAY

CURRENT

Antigone–Sophocles's work, directed by Kirt Alexander. Thur thru Sat, thru 11/12. $2.50. New York City Repertory, 437 W 46th (JU 6-3700).

The Beggar's Opera–A revival of John Gay's classic musical, directed by Neal Newman. 10/20-30, Thurs thru Sat at 7:30, Sun at 4 p.m. New York Lyric Theater, 145 W 18th (595-5065).

Brontosaurus–Lanford Wilson's play, directed by Daniel Irvine, about an encounter of consequence between a searcher and a survivor. Previewing 10/18-21, opening 10/25. Plays through 11/18. Tuesday thru Thurs at 11 p.m. $3. Circle Repertory, 99 7th Ave So (924-7100).

The Club–Eve Merriam's anti-sexist satirical review, with seven ladies in tuxedos kicking around some old male-chauvinist lyrics. Staged by Tommy Tune. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330). (Reviewed 11/1/76)

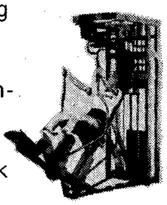
Cockfight–Elaine Jackson's play explores the blurring of the male/female roles in American society, and the mythological role of the black cowboy in the San Francisco Bay Area. Wed thru Sat at 8 p.m. Sat at 2 p.m. Sun at 3 p.m. Tues early perf at 6:30;

Grand Opening on East 57th Street

21ST CENTURY
FITNESS CENTER
FOR MEN AND WOMEN

No Time to Exercise?

The answer to your problem is **AERO-TECHNICS/21,** a proven balanced resistance program of body conditioning and contouring which takes only 21 minutes to complete! After just a few high intensity workouts on superior Nautilus equipment you will look trimmer and feel healthier.



Designed for your comfort and convenience, we combine **AERO-TECHNICS/21** with the finest spa facilities, plus

- Full service hair salon
- Co-ed lounge
- Massage
- Natural food & juice bar

Let **AERO-TECHNICS/21** make you fit for your busy New York life while taking only minutes of your time!

Come in today for a free demonstration during our grand opening month!

Major credit cards accepted.

21ST CENTURY
220 E. 57TH ST., N.Y.C.
Between 2nd and 3rd Ave.
(212) 838-3116

Sun at 7 p.m. $8. Thru 10/30. American Place Theater, 111 W 46th (246-3730).

Counsellor-at-Law–Elmer Rice's play about a lawyer who rediscovers his roots when he runs into adversity. Directed by Will Lieberson. Tues thru Sat at 7:30; Sat at 2 p.m.; Sun at 3. Quaigh Theater, 108 W 43 St (221-9088). (Reviewed 9/26/77)

The Diary of a Madman–Nikolai Gogol's play, directed by John Adams, starring Christopher Cooke. Fri & Sat at 10:30, Thru 10/29, $2.50. Little Theater, 5 W 30th (564-0692).

Double Bill–William Osborn's *Sim,* and Kafka's *A Report to the Academy,* both featuring Mary Bozeman and directed by William Osborn. Sim plays Wed thru Sat at 8; $4. The other, Fri & Sat at 10:30. $3. Venture Theater, 230½ 8th Ave at 22nd St (924-4791).

Double Bill–Tennessee Williams's *A Perfect Analysis Given By a Parrot,* and John Guare's *Something I'll Tell You on Tuesday.* 10/21, 22, 28, 29, 11/4, 5, at 10:30. $3. Academy Arts, 330 E 56th (486-1431).

Double Bill–Sherryl Washington's *If We Saw It, Would It Blind Us?* and Eugene Ionesco's *Jack, or the Submission.* 10/17-22, at 8 p.m. with a Wed mat, 10/18, at 2 p.m. $2. Fordham Univ, at Lincoln Center, 113 W 60th (956-4774).

Double Bill–Larry O'Connel's *The Haunting of Dowd's Landing,* and Abigail Quart's *Cassandra and Aaron.* Thurs thru Sun, thru 10/30, at 8 p.m. $2.50. Process Studio, 257 Church St (226-1124).

Drama Committee Repertory–G.B. Shaw's *Misalliance,* Thurs, Fri, Sat at 10:15, thru 12/17. Chekhov's *Ward Six,* Thurs, Fri, Sat at 7:30, thru 11/26. Aristophanes's *Lysistrata,* Tues & Wed, 8:45; Sat at 2:30, Sun at 2:30 & 5:30, thru 11/20. All shows $3. 17 W 20th St (929-8377).

Endgame–Samuel Beckett's play, directed and directed by Donald L. Brooks; presented by Theatre in Chelsea. Thurs thru Sat, at 8 p.m. Thru 10/22, St Peter's Episcopal Church, 346 W 20th (WA 9-2390).

Fashion–An early American satire by Anna Cora Mowatt, lampooning the nouveau riche of Victorian New York; directed by Allen Schoer. Tues thru Sat at 8 p.m. 10/21-11/5. Walden SRO Theater, 1 W 88th (874-7995).

Feedlot–Five present-day cowboys are threatened by an explosion of violence in a cattle feedlot in West Texas, in a new play by Patrick Meyers, directed by Terry Schreiver. Thru 11/19. Circle Repertory Theater, 99 7th Ave So (924-7100).

EN GARDE!

Ellis Rabb (left) stars, and **Peter Evans** is featured in David Mamet's new comedy, **A Life in the Theater,** directed by Gerald Gutierrez, opening October 20th at the Theatre de Lys, 121 Christopher Street (WA 4-8782).

Fishing–Michael Weller's play, directed by Ronald Hunter, offers a postgraduate glimpse of the 60's generation. Thru 11/1. Wed thru Sat at 8 p.m. Westbeth Theater Center, 151 Bank St (691-2272).

Glad Tidings–Edward H. Mabley's comedy concerning a journalist, who, on his return to America after 20 years finds himself the father of a 19-year-old girl. Thru 10/23, Tues thru Sun at 8; Sat & Sun at 2:30. Equity Library Theater, 103rd & Riverside Dr (663-2028).

Hot Grog–The first production of the Phoenix Theater's 25th season is a musical adventure woven around historical figures involving politicians and pirates in the Carolinas in the 18th Century. Thru 10/23. Marymount Manhattan Theater, 211 E 71st (730-0794).

Housewife! Superstar!–Barry Humphiries plays Dame Edna Everage, housewife, and Les Patterson, Australian cultural attache. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 p.m. $12 to $8. Theater Four, 424 W 55th (391-0450).

The Infernal Machine–Jean Cocteau's treatment of the Oedipus legend. Thurs thru Sat at 8; Sun at 3; thru 10/30. $2.50. Meat and Potatoes Co., 58 W 39th (391-2346).

Lady Windemere's Fan–Oscar Wilde's drawing-room comedy directed by Andres Castro. Fri, Sat & Sun, at 8 p.m. Thru 12/18. $3. West Side Repertory, 252 W 81st (666-3521).

Landscape of the Body–A new play by John Guare, directed by John Pasquin, with Shirley Knight, F. Murray Abraham, Peg Murray. Public/Newman Theater, 425 Lafayette St (677-6350).

The Legend of Wu Chang–Pan-Asian Repertory Theater production, adapted and directed by Tisa Chang from the original turn-of-the-century George Hazelton and Benrimo play. Thru 10/23. $2.50. La Mama, 74 A E 4th (475-7710).

A Man and His Woman–Craig *(Outrageous!)* Russell stars in an evening of theater, music, and humor. Tues thru Thurs at 8 p.m. Fri & Sat at 7:30 & 10:30 p.m. Theater East, 211 E 60th (355-7025).

A Midsummer Night's Dream–Shakespeare's comedy, directed by Kenneth Janes, performed by the Barnard College Theater Company, 10/25, 26, at 5:30; 10/27, 28, 29, at 8 p.m. $2.50. Minor Latham Playhouse, West 119th & Bdway (280-2079).

SHAVIAN ACROBAT

Erin Blackwell appears as Lina Szczepanowska in George Bernard Shaw's **Misalliance,** directed by Trueman Kelley, which plays in repertory with Moliere's *The Miser* at Soho Repertory Theater, 19 Mercer St (925-2588 for times). Tickets are $3.

The Misanthrope–A musical version of the Moliere comedy, with English verse translation by Richard Wilbur, and music by Margaret Pine; Directed by Leonardo Shapiro. Public/Anspacher Theater, 425 Lafayette St (677-1750).

Naked–Luigi Pirandello's play, starring Fran Brill, directed by Gene Feist. Tues thru Sat at 8; Wed, Sat & Sun at 2. Roundabout Stage Two, 307 W 26th (924-7160).

GLOVE IN BLOOM

Michele Parr plays a rich widow who courts the advances of scoundrelly **Coral S. Potter** in Philip Massinger's Elizabethan comedy, **A New Way To Pay Old Debts,** playing 10/21, 22, 28, 29, at 7:30 p.m. Jean Cocteau Repertory, Bouwerie Lane Theater, 330 Bowery (667-0060).

Night Shift–Rip Torn stars as Murphy, a metalworker who can cope with his job but can't handle his spare time. Wed thru Sat at 8 p.m. Wed at 2; Sun at 3. Thru 11/27. $6 ($3 to union members). Playhouse, 359 W 48th (477-0993).

Only a Woman–An original musical play by Morna Murphy and Ralph Martell is a love story set in the 1850s about women's rights leader Lucy Stone. Wed thru Fri at 7:30, Thru 11/4. Foundation Theater, 1147 1st Ave at 63rd (755-6020).

A MUSICAL MOSAIC

Ron Eliron stars in Patricia Lee's **Nightsong,** an evening consisting entirely of his own music; with Holly T. Lipton, and a five-piece back-up group. 10/20-23, 10/27-30, at 7:30. 10/22, 23, 29, 30, at 3 p.m. Free. Henry Street Playhouse, 466 Grand St (766-9334).

Out of Our Fathers' House–Eve Merriam's work, drawing on the diaries, journals, and letters of six women in American history prominent in science, labor, medicine, and religion. 10/20-23, 10/25-30, 11/1-6, at 8 p.m. $3. Theater Riverside Church, 120th & Riverside Dr (864-2929).

The Passion of Dracula–A totally new version of the Count's adventures by Bob Hall and David Richmond. Christopher Bernau plays the toothy one. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

The Physician in Spite of Himself–Moliere's comedy, directed by Harry Shifman. Thurs thru Sun, thru 10/23, at 8 p.m. Sun at 3 p.m. $2.50. Theatre Off-Park, 28 E 35th (683-4991).

Playwrights Horizons–Three plays in repertory 10/20-11/5. Sam Shepard's *Angel City;* Len Jenkin's *Gogol,* and Lanie Robertson's *Back County Crimes.* $3. 416 W 42nd (LO 4-1235).

Play With a Tiger–Doris Lessing's dramatization of the characters and themes in The Golden Notebook. Thurs thru Sun, Thru 10/30. at 8 p.m. $2.50. Westbeth Theater Center, 151 Banks St (691-2272).

The Present Tense–An evening of comedy and song, in the form of a topical satirical musical revue. Tues thru Thurs & Sun evenings at 8:30, Fri & Sat at 8 & 10:30 p.m. $8.50 and $7. Park Royal Theater, 23 W 73rd (765-3022).

Rat's Nest–Neil and Joel Cohen's play, directed by Michael Murphy, about sex, drugs, and violence. Wed at 8:30, Thurs-Sat at 9:45. Thru 10/29. $2.50. Vandam Theater, 15 Vandam St (877-4644).

Reflections of a China Doll–Susan Merson's one-woman show telling of a talented girl growing up Jewish in the mid-West. Thurs thru Sun at 7:30. 10/20-23, 27-30, 11/3-6. Ensemble Studio, 549 W 52nd (247-4982).

Repertory Theater–Jean Paul Sartre's *No Exit,* Fri & Sat at 7:30. Chekov's *A Marriage Proposal* and *The Boor,* Sun at 7:30. Both directed by Rose Lynch. Royal Playhouse, 219 Second Ave (GR 5-9647).

Shakespeare in Repertory–*Hamlet,* Thurs and Sat, *Romeo and Juliet,* Fri & Sun at 7:30. Thru 10/30. $3. NYTE, 62 E 4th St (477-4120).

Spanish-Language Repertory–Trilogy of one-act plays: Tennessee Williams's *Esta Propiedad Esta Condenada;* Sebastian Salazar Bondy's *El De La Valija;* Carlos Solorzano's *Cruce de Vias.* Alejandro Casona's *La Dama Del Alba.* All play thru November. Nuestro Teatro, 277 Park Ave So (673-9430).

Springtime for Mahler–Don Kvares's romantic comedy, directed by him, about a couple who meet and fall in love to Mahler's 5th. 10/21-24, 28-11/5, 8 p.m. White Mask Theater, 22 W 30th (868-3330).

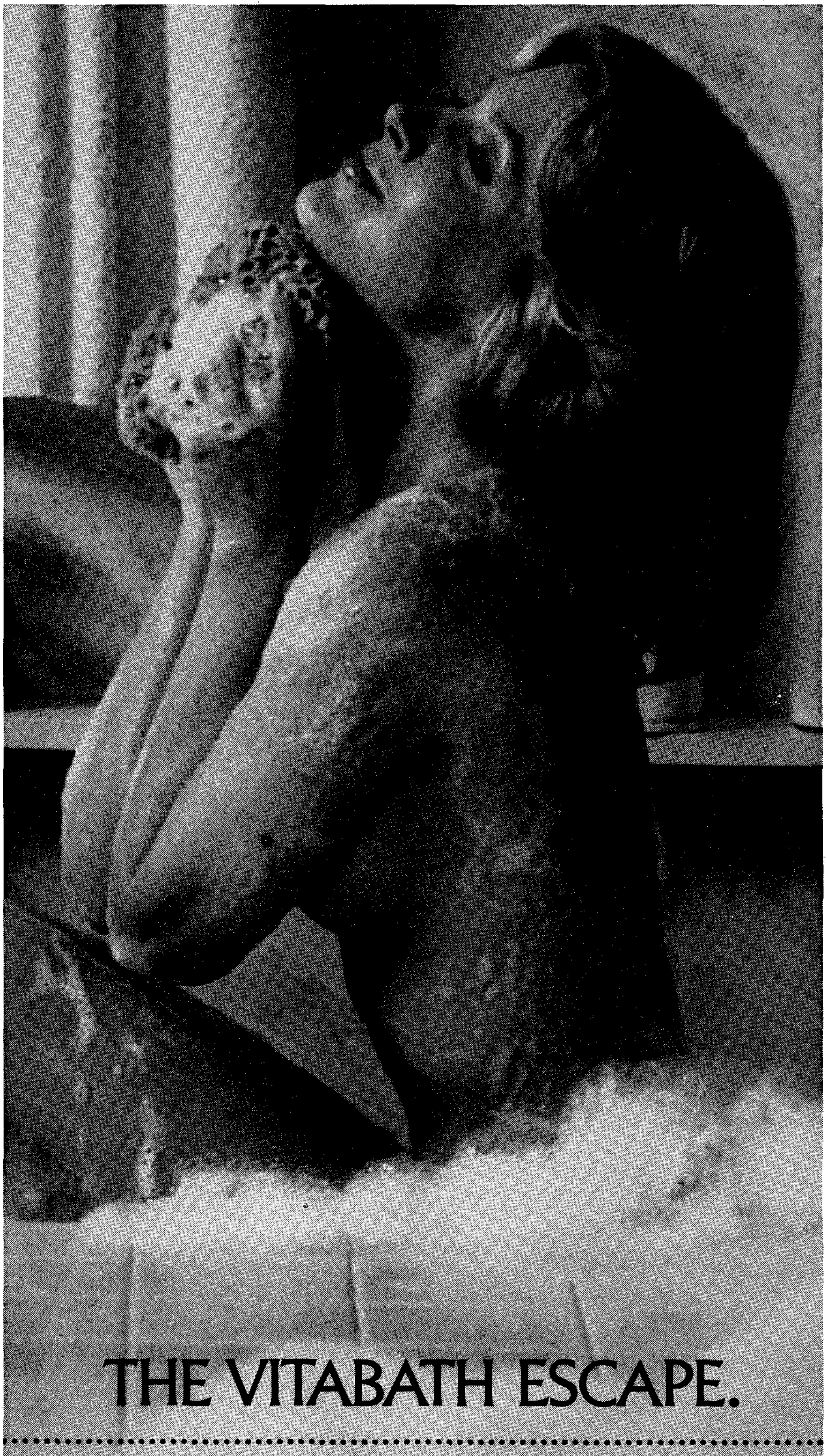
Survival–A South African play with music, written by Kekana, Maredi, Ntinga, and Sibanda, examining living conditions of black people in and out of prison; directed by Mshengu. Tues thru Fri at 8; Sat at 6 & 9; Sun at 3 & 7 p.m. Astor Place, 434 Lafayette St (254-4370).

Ten Little Indians–Agatha Christie's thriller directed by David McNitt. 10/20-22, 27-29; 11/3-5, at 7:30. $4. Academy Arts, 330 E 56th (486-1431).

Treats–Christopher Hampton's three-character play, directed by Michael Montel. Thru 10/30, Wed thru Sun at 8; Sun at 3; $4. Hudson Guild, 441 W 26th (760-9847).

Trial–Franz Kafka's work, directed by Andrew Noucka. 10/20-11/6, Thurs thru Sun at 8:30. $2.50. Little Theater, 5 W 30th (564-0692).

Vanities–Jack Heifner's three-character play traces three Texas girls from highschool cheerleader days


THE VITABATH ESCAPE.

Just one capful of Vitabath® lets you escape from the world of ordinary bathing forever. Because Vitabath's vitamin enriched, skin softening cleansing gelee cascades into a gentle billowing foam that will leave you feeling relaxed, refreshed, exhilarated. Like nothing you've ever known before. Escape to the world of Vitabath. Known to the Europeans as Badedas, the Vitabath escape comes in spring green, fresh pink and tangy lemon. To get 4 trial size escapes send $1.00 to: Vitabath, Box 869, Farmingdale, N.Y. 11735. Offer expires December 31, 1978.

NAME ______

ADDRESS ______

CITY ______

STATE ______ ZIP ______

©1977 Beecham Inc. 8BNY

vitabath
BATH AND SHOWER GELEE

CHASE
presents the battle for #1 in men's tennis!

$400,000 COLGATE MASTERS

See the top 8 point finishers
of the 1977 Colgate Grand Prix circuit.
WHO IS THE NUMBER ONE PLAYER
IN THE WORLD?

Bjorn Borg?
Jimmy Connors?
Phil Dent?
Eddie Dibbs?
Brian Gottfried?
Manuel Orantes?
Raul Ramirez?
Stan Smith?
Harold Solomon?
Dick Stockton?
Roscoe Tanner?
Guillermo Vilas?
? ? ? ? ?

Wed. Jan. 4 to
Sun. Jan. 8,
1978

Tickets Now Available
ALL CHASE BRANCHES,
Garden Box Office,
Ticketron, Tennis Clubs
and Tennis Shops.
For information, call (212)
755-2810. Or Ticketron,
(212) 977-9020.

madison square garden
Pennsylvania Plaza 7th Ave 31st to 33rd Sts

through their entry into realistic urban life. Garland Wright directs. Westside Theatre, 407 W. 43rd St (541-8394). (Reviewed 4/5/76)

Viva Reviva–A musical awakening by Eve *(The Club)* Merriam, with music by Amy D. Rubin, directed by Graciela Daniele. Thurs and Fri at 8; Sat at 7 & 10; Sun at 3:30 & 7 p.m. Thru 10/23, $3. Open Space in Soho, 64 Wooster St (966-3729).

The War of the Worlds–Stage adaptation of H.G. Wells's novel. Thurs thru Sun, thru 11/6. $3. Nat Horne Theater, 440 W 42nd (736-7128).

Ward Six–Arthur Reel's dramatization of an Anton Chekhov short story probes the thin line between sanity and insanity. Thurs thru Sat at 7:30. Drama Committee, 17 W 20th (929-8377).

The West Street Gang–Environmental gay theater piece by Doric Wilson, Thurs thru Sat at 8:30; Sun at 6 p.m. $4. Spike Bar, 11th Ave & W 20th (289-6740).

The White Whore and the Bit Player–Tom Eyen's play, directed by Ruth Evans; Thurs thru Sun at 8 p.m. Thru 10/30. $3. About a famous film star before and after she made it; what she imagined herself to be, and how the world saw her. NYTE, 62 E 4th (477-4120).

LADY MARJORIE RETURNS!

Rachel Gurney stars in a revival of George Bernard Shaw's **You Never Can Tell,** directed by Tony Tanner; with Curt Dawson, Neil Fitzgerald, Ralph Clanton, Sarah Jane Gwilliam. Play deals with female emancipation, marriage, divorce, education, and the relation between the sexes. Roundabout/Stage One, 333 West 23rd Street.

Wonderful Lives–Musical about a gay man and straight woman and the men they love, written and directed by James Ferguson. Wed, Thurs, Sun at 8:30; Fri & Sat at 7 & 10:30 $6. Glines, 260 W Bdway at 6th Ave (925-2619).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Cachaça–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

Chateau Madrid–48th St & Lex. Hot Sugar, a revue starring 21 singers, dancers, and musicians, plays thru October. Juan Salazar and his orchestra play for the show and dancing. Closed Monday (PL 2-8080).

Cleo's–Bdway at 63rd St opposite Lincoln Center. Mabel Mercer, nonpareil cafe singer and living legend, is here and doing well (724-6301).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtimes 9:30 & 12:30. Closed Sunday (753-3471).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. Singer Heathmore King is here 10/21,22. The Irving Fields Trio plays nightly for dancing. Downstairs: Disco, Fri & Sat. Closed Sundays (PL5-6010).

Dangerfield's–1118 First Ave. Thru 10/22, singer Tony Darrow and comic Roger Riddle, at 9:30 & 11:30 nightly (593-1650).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Jimmy Weston's–131 E 54th. Jazz singer Marilyn Walter appears nightly except Sundays at 9 & 11 p.m. and 1 a.m. thru 11/5, with the Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

Playboy Club–5 E 59th. In the Playroom: Mon thru Thurs, 8:45 & 11:30; Fri & Sat 8:30, 10:30 & 12:45; Sun, 8:45 & 11 p.m. Thru 10/23, magician Harry Blackstone Jr., 10/24-11/1, Minsky's Burlesque (PL 2-3100).

Rainbow Grill–65th floor, 30 Rockefeller Plaza. From 10/17, Sammy Cahn and Company in "Words and Music," featuring Martha Danielle, Paul Eichel, Jerree Palmer. in the sky, with Picasso weavings on the wall, and for entertainment, (PL 7-9090).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Here, for an extended engagement, Sy Oliver and his orchestra (PL 7-9090).

Roseland Dance City–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (Cl 7-0200).

Shepheard's–At the Drake, 440 Park Ave. Thru 11/5, Sunny Days perform nightly at 9:30, 11:30 & 1:15 a.m. Closed Sundays (421-0900).

La Vie En Rose–227 E 56th. *Pouff,* a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

THE HOTEL ROOMS

Biltmore, 43rd St & Madison (678-7000). **Under the Clock:** The Phillips Brothers, Al on piano and organ and Perry, the drummer, Mon thru Fri, 8 p.m. thru 1 a.m. **The Guard Room:** pianist Theresa Kelly, 6 p.m. to 11 p.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** The fabulous Bobby Short is here; Tues thru Sat from 9:30 p.m. **Bemelmans Bar:** Marian McPartland, first lady of jazz, plays Tues thru Fri from 9:30 p.m. Mon nights pianist Michael Carner plays.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** Bucky Pizzarelli, jazz guitarist, plays Tues thru Sat, 8:30 to 12:30. Sun & Mon, Steve Weltner, on piano.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 except Sun, 10/17-11/13, Head Over Heels. **The Falstaff Room:** Pianist Yvette Souviron, 6:30 to 11:30, Mon thru Fri.

Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to
when and where They're playing.

Ali's Alley–77 Greene St. (226-9042).

Angry Squire–216 7th Ave at 23rd. Restaurant with jazz Fri and Sat, 9 to 3 a.m. Bassist Bob Cunningham, pianist Ron Burton, and drummer Crossley Payton, thru 10/23 (242-9066).

Axis in Soho–463 W. Broadway. Howard Johnson's Gravity, with six tuba players and a rhythm section, is here every Sunday in October, beginning at 6 p.m. The music is gospel-inspirited and swinging and you'll be surprised at how lovely a choir of tubas can sound (228-0882).

The Ballroom–458 W Bdway. Thru 10/29, singer Lee Horwin entertains, at 8:30 & 10:30 Tues thru Thurs, and Fri & Sat at 9:30 & 11:30 (473-9367).

Barbarann–349 W 46th. Bowyer and Bruggeman, a comedy dance team, are here 10/20-22. Shows at 9:30 (541-6150).

Bar None–167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a *permanent residency in this restaurant* (684-3223).

Beefsteak Charlie's Jazz Emporium–230 Park Ave. 10/19-22, Sonny Stitt Duo, at 9 p.m. Wed, Thurs. 10 p.m. Fri & Sat. (675-4720).

Bondini's–62 W 9th. A Mediterranean dining grotto, with pianist Norman Rollins doing Porter, Romberg, Rodgers, and other masters, from 7 p.m. on (777-0670).

Brothers and Sisters–355 W 46th. A musical divertissement called *Words*, with music by Martin Silvestri and lyrics by Tony Tanner. Tues thru Thurs at 10:30; Fri & Sat at 10:30 & 12:30 (756-7848).

82 YEARS YOUNG

Alberta Hunter, a near legendary veteran of vaudeville and ancient jazz gatherings, sings at **The Cookery,** University *Place at 8th Street,* through November 19. She is abetted by pianist *Jimmy Rowles, and we* think the engagement is downright historic. Call OR 4-4450 for reservations.

Crawdaddy–*Trumpeter Warren Vaché is an atavist,* lending his rich technique to a style that plays footloose with Louis Armstrong via Ruby Braff, with an occasional nod to bop, and always a gleaming tone. He's here Mondays thru Fridays with pianist Don Coates and drummer Freddie Stoll.

Daly's Daffodil–*59th St & First. Pianist-arranger-composer* Ellis Larkins plays Tues thru Sat from 9 p.m. until forever (688-0018).

Eddie Condon's–144 W 54th. Red Balaban and his Cats. 10/18, cornetist Larry Weiss & trombonist Dick Rath. 10/23, The Scott Hamilton Quintet (265-8277).

Grand Finale–210 W 70th. 10/17-22, singer Roslyn Kind. Showtimes are at 9 p.m. and 11:45 (595-4206).

Great Aunt Fanny's–340 W 46th. A cozy, reasonable theater-district restaurant, with singer-pianist Gladys *Easter entertaining Wed thru Sat, from 9:30 Tues*days, Fay Reed entertains (765-7374).

Greenstreets–566 Seventh Avenue. A Times Square area restaurant with continuous jazz from 9 to 1 a.m. Thurs thru Sat. (354-0239).

Gregory's–First Ave at 63rd. Wed thru Sun, 10 p.m. to 3 a.m., Hod O'Brien Trio. Mon & Tues, 10 to 3, Al Haig Trio. Mon thru Sat, 5 to 10, Gene Roland Trio (371-2220).

Hopper's–452 Sixth Ave. Thru 10/29, Jon Hendricks, formerly of Lambert, Hendricks & Ross, whose forte is putting lyrics to improvised jazz solos, has a revue with his wife and daughters. This is his first East Coast appearance in years. Showtime 9:30 & 11:30, Fri & Sat at 1 a.m. also (260-0250).

Jimmy Ryan's–154 W 54th. The electrifying Roy Eldridge is here, with the excellent rhythm section of Eddie Locke and Ted Sturgis, and the music is everything but complacent. On Mondays, another crackling veteran, Max Kaminsky holds forth (664-9700).

Larson's–1160 Third Ave. Brooks Kerr, a gifted disciple of lyric stride piano, a natural singer, and a walking file cabinet of pop and jazz tunes no one else plays, is in deft command of a quartet (with reedman Russell Procope, bassist Aaron Bell and drummer Shelton Gary) Thursdays thru Sundays. On Tuesdays and Wednesdays he duets with Bell, an irristably authoritative musician with lovely touch and perfect time (744-2540).

Michael's Pub–211 E 55th. A musical look at the treatment of women in the music and lyrics of our time called *The Ms. in Music,* is here nightly from 9:15 p.m. thru 11/5. Mary Mayo heads the revue (PL 8-2272).

Oliver's–141 E 57th. English-type restaurant, with piano music from 2 p.m. thru closing. Pianist Steve Marks, Mon thru Fri thru 11 p.m. Singer-pianist Danny Deaver, Mon, Wed, Fri & Sat; singer-pianist Pat Holley on Tues & Thurs (753-9180).

O'Lunney's–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass. (751-5470).

Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. New Dawn, a vocal-instrumental quartet in the main room. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

Ponte's–39 Desbrosses St, two blocks below Canal. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

Red Blazer Too–1576 Third Ave, nr 88th. Mon & Fri, Danny Stiles and his Nostalgia Quiz; Thursdays, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

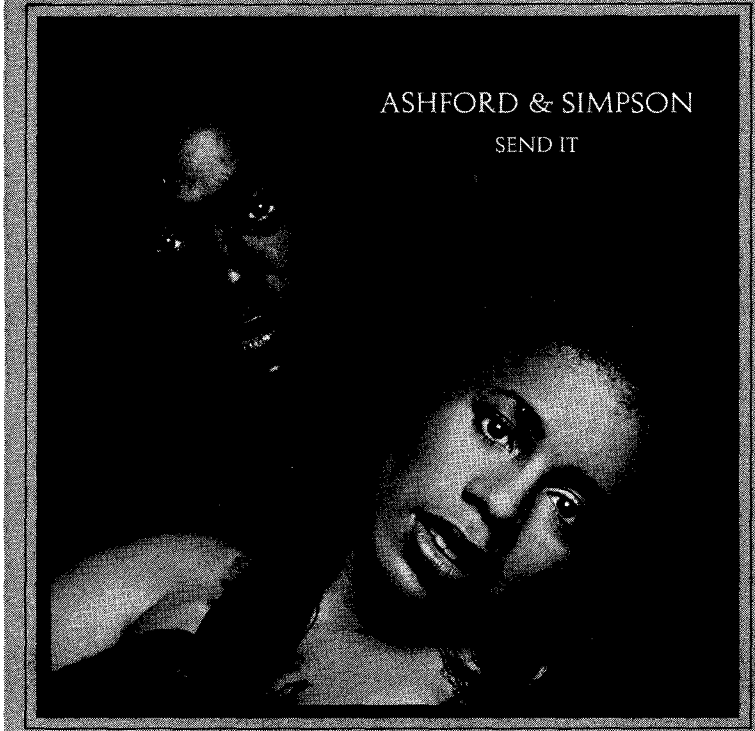
Storyville–41 E 58 St. Max Roach, who may be the *most accomplished drummer in the world, returns* from his professorial duties at Amherst with a quartet: Billy Harper, Cecil Bridgewater, and the astonishing bassist Reggie Workman (755-1640).

Sweet Basil–88 7th Ave So. Jazz room. Muhal Richard Abrams, co-founder and guru of the AACM, is *at the helm of a band; he's one of the most* invigorating pianists in jazz and is not to be missed (10/18-22) (242-1785).

The Third Phase–Bdway & W 111th. 10/17-20, Franc Williams Swing Four. 10/21, 22, 28, 29, The Countsmen. 10/23-25, No Gap Generation Jazz Band. 10/26, 27, Swing to Bop Quintet (740-3423).

Trude Heller's–W 9th St & 6th Ave. Singer Vida performs here nightly at 9:30, together with *Elephant's Memory, thru 10/25* (254-8346).

The West End–1911 Broadway. Tues thru Thurs the Tiny Grimes trio plays from 9:30 p.m. to 1:30 a.m. (666-8750).



Send It
is the new
Ashford & Simpson
album on
Warner Bros. records and tapes.

Produced and written by Nickolas Ashford and Valerie Simpson for Hopsack & Silk Productions, Inc.

Management: George Schiffer, Corporate Affairs, Ltd.

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

Sergio Franchi/Caterina Valente, Westbury Music Fair, 10/17-21 at 8:30, 10/22 at 7 & 10:30, 10/23 at 7:30.
Beatlemania, Winter Garden Theater, 1634 Broadway (245-4878); Tues-Fri at 8, Sat at 7 & 10, Sun at 3 & 7:30.
Victor Borge/Marylyn Mulvey, Imperial Theater, 249 W 45th St. (265-2314). Tues-Sat at 8, matinees Wed & Sat at 2, Sun at 3. Thru 10/30.
Craig Russell, Theater East, 211 E 60th St. (355-7025), 10/18-20 at 8, 10/21-22 at 7:30 & 10:30, 10/23 & 25 at 8.
Alan King/Robert Merrill, Westbury Music Fair, 10/24-28 at 8:30, 10/29 at 7 & 10:30, 10/30 at 7:30.
Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Concerts

Tuesday, October 18

New York Philharmonic, Avery Fisher Hall, 7:30.
Waverly Consort, 92nd St. Y, at 8.
Juana Zayas, piano, Alice Tully Hall, at 8.
Municipal Concerts Chamber Orchestra, Hillcrest Sr. Center, 148-55 Hillside Ave. (682-6567), 1:30.
Aviva Chamber Players, Christ & St. Stephen's Church, 120 W 69th St. (362-2277), at 8.

Wednesday, October 19

Juilliard Student Concert, Alice Tully Hall, at 1.
Waverly Consort, 92nd St. Y, at 8.
Srimathi M.S. Subbulaskshmi, Carnegie Hall, at 8.
Marilyn Sokol, Town Hall, at 5:45.
Malcolm Goldstein, violin, The Kitchen, at 8:30.
Strasbourg Percussionists, Alice Tully Hall, at 8.
Alliance for American Song, Carnegie Recital Hall, at 8:30.

Thursday, October 20

New York Philharmonic, Avery Fisher Hall, 8:30.
St. Paul Chamber Orchestra, Alice Tully Hall, at 8.
Bradford Tracey & Rolf Junghanns, Carnegie Recital Hall, at 8.
Policeband, The Kitchen, at 8:30.
New York Kammermusiker, National Arts Club, 15 Gramercy Park (840-1234), at 8.

Friday, October 21

New York Philharmonic, Avery Fisher Hall, at 2.
Constance De Jong, The Kitchen, at 8:30.
Juilliard Student Concert, Alice Tully Hall, 8:30.
Robert Mamary, guitar, Carnegie Recital Hall, 8.
Jean Artesi, Lincoln Center Library, at 4.
Concert Social, Hotel Biltmore Music Room, Madison Ave. at 43rd St. (749-5464), at 8:30.
Repertory Orchestra, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8.
Gary Steigerwalt/Joseph Bloom, Jack Kahn Pianos, 158 W 55th St. (265-1489), at 8.
Harry Chapin, Avery Fisher Hall, at 8.
Concert Party at the Metropolitan Club, 1 E 60th St. (752-4907), at 8.
Tarcack Chamber Ensemble, BAM Lepercq Space, at 8:30.
Brooklyn Philharmonia, BAM Opera House, at 8.

Saturday, October 22

Waverly Consort, 92nd St. Y, at 8.
David Rubinstein, piano, Theodore Roosevelt Birthplace, 28 E 20th St. (865-3571), at 2.
Cleveland Quartet, BAM Lepercq Space, at 8:30.
Gilbert Becaud, Carnegie Hall, at 8.
Constance De Jong, The Kitchen, at 8:30.
Roberta Topacio, soprano/**Michael Dadap,** guitar/**Raul Sunico,** piano, Town Hall, at 8.
Brooklyn Philharmonia, BAM Opera House, at 8.
Margit Rahkonen, Carnegie Recital Hall, 2:30.
St. Paul Chamber Orchestra, Alice Tully Hall, at 8.
Indian Flute Concert, The Brook, 40 W 17th St. (929-9554), at 8.
Ted Dunbar Guitar Choir, Jazz Museum, at 2.
Concert Party, Barbizon, Lexington Ave. at 63rd St. (873-5173), at 8:30.
Our Bach Concert, Alice Tully Hall, at midnight.
New Repertory Ensemble of New York, Carnegie Recital Hall, at 8:30.
Ruth Elias, piano, Lincoln Center Library, 2:30.

HAPPY ANNIVERSARY

The **Juilliard String Quartet** is celebrating its 30th anniversary with a series of five Saturday afternoon concerts at Alice Tully Hall, beginning October 22 at 3. The program calls for the complete Mozart string quartets. The members of the Quartet are, left to right: Robert Mann, Earl Carlyss, Joel Krosnick, and Samuel Rhodes (362-1911).

Sunday, October 23

Chamber Music Society of Lincoln Center, Alice Tully Hall, at 5.
Brooklyn Philharmonia, BAM Opera House, at 3.
St. Paul Chamber Orchestra, Town Hall, at 2:30; Alice Tully Hall, at 8.
Joel Forrester, piano, The Kitchen, 12-8 p.m.
Waverly Consort, 92nd St. Y, at 3 & 8.
Harry Chapin, Avery Fisher Hall, at 8.
Shulamit Charney & Paolo Possiedi, Federal Hall National Memorial, 26 Wall St. (865-3571), at 2.
Rod Stewart, Nassau Coliseum, at 8.
Cleveland Quartet, BAM Lepercq Space, at 2.
Alexander Quintet, St. Peter's Church, 346 W 20th St. (929-2390), at 4.
Feis Winners Concert, Carnegie Recital Hall, at 2.
Municipal Chamber Orchestra, Workmen's Circle, 3155 Grace Ave., Bronx (682-6567), at 2.
Haydn Piano Trios, New School, 66 W 12th St. (741-5689), at 2.
Wylliam Earl Dixon, Carnegie Recital Hall, 5:45.
New York Pro Arte Chamber Orchestra, Fifth Avenue Presbyterian Church, at 55th St., at 2:30; at Congregation Shaare Zedek, 212 W 93rd St., at 7.
Richard Tucker Memorial Concert, Carnegie Hall, 8.
New Calliope Singers, St. Paul's Chapel in Columbia University, Broadway at 116th St., at 8.
Connecticut Bassoon Ensemble, Queens Museum, at 3.

Monday, October 24

Municipal Chamber Orchestra, Menorah Day Center, 871 Bushwick Ave., Bklyn (682-6567), 1:30.
Ellsworth Snyder, piano, Alice Tully Hall, at 8.
Alexis Weissenberg, piano, Carnegie Hall, 8.
Hunter Symphony, Hunter College Assembly Hall, 695 Park Ave. (570-5736), at 8.
ILGWU Retirees Concert, Avery Fisher Hall, at 12:45.

Tuesday, October 25

Philadelphia Orchestra, Carnegie Hall, at 8.
Chamber Music Society of Lincoln Center, Alice Tully Hall, at 7:30.
Calliope, 92nd St. Y, at 7:30.
ILGWU Retirees Concert, Avery Fisher Hall, at 12:45.
Earl Wrightson & Lois Hunt, Town Hall, at 2.
New York Philharmonic, Avery Fisher Hall, 7:30.
New York Kammermusiker, Liederkranz Foundation, 6 E 87th St. (840-1234), at 8.
Robert White/Eugenia Zukerman/Samuel Sanders, 92nd St. Y, at 9.
Frank Avrio, oboe, Carnegie Recital Hall, at 8.
Open Book Ensemble, Lincoln Center Library, at 4.

at
wallachs

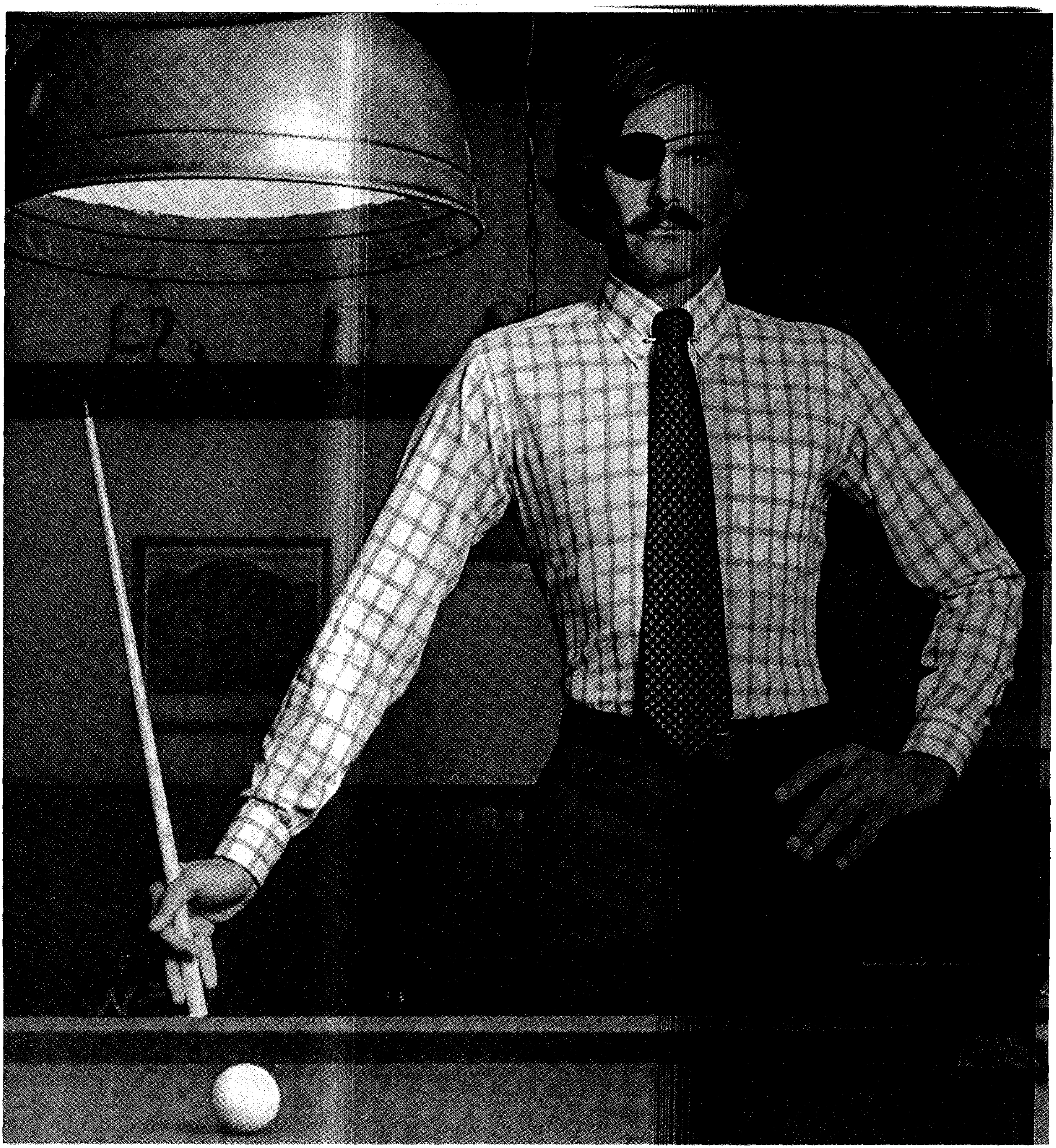
The
Hathaway
man
is a
tradition

Wallachs carries the largest quantity of Hathaway shirts, because we know that quality and craftsmanship are valuable attributes in today's world. At Wallachs we salute Hathaway on their 140th anniversary, and we're proud to be able to say, shop for Hathaway...at Wallachs.

wallachs

N.Y.: Fifth Ave. at 46th St.; Fifth Ave. at 33rd St.; 253 Broadway; White Plains Nanuet Mall; Cross County Ctr.; Brooklyn at Kings Plaza; Flushing; Jamaica; Manhasset at Americana Ctr.; Roosevelt Field Ctr.; Huntington at Walt Whitman Ctr.; Smith Haven Mall.
N.J.: Newark; Paramus at Garden State Plaza; Menlo Park; Willowbrook Mall; Townsquare Mall; Livingston Mall. **Conn.:** Bridgeport; Westfarms Mall.
Mass.: Boston at Pru Ctr.; Natick Mall; Braintree at South Shore Plaza; Peabody at Northshore Shopping Ctr.; Worcester Center, Worcester.
R.I.: Warwick Mall.
N.H.: Manchester at Mall of New Hampshire.

We invite you to open a Wallachs Charge Account or use your American Express, Master Charge or BankAmericard.



You cannot do anything well unless you give it your full attention, says Hathaway.

Hathaway doesn't trust the tricky business of matching plaids to a machine. We give it our full attention. Every line of plaid is carefully matched by hand. So each side of the collar is a mirror image of the other. The cuffs are identical. The front pocket is perfectly aligned to the shirt. It practically dissolves into the pattern.

It takes seventy-five separate tailoring processes to craft a Hathaway shirt. The hand-turned collar, alone, requires twelve precise operations.

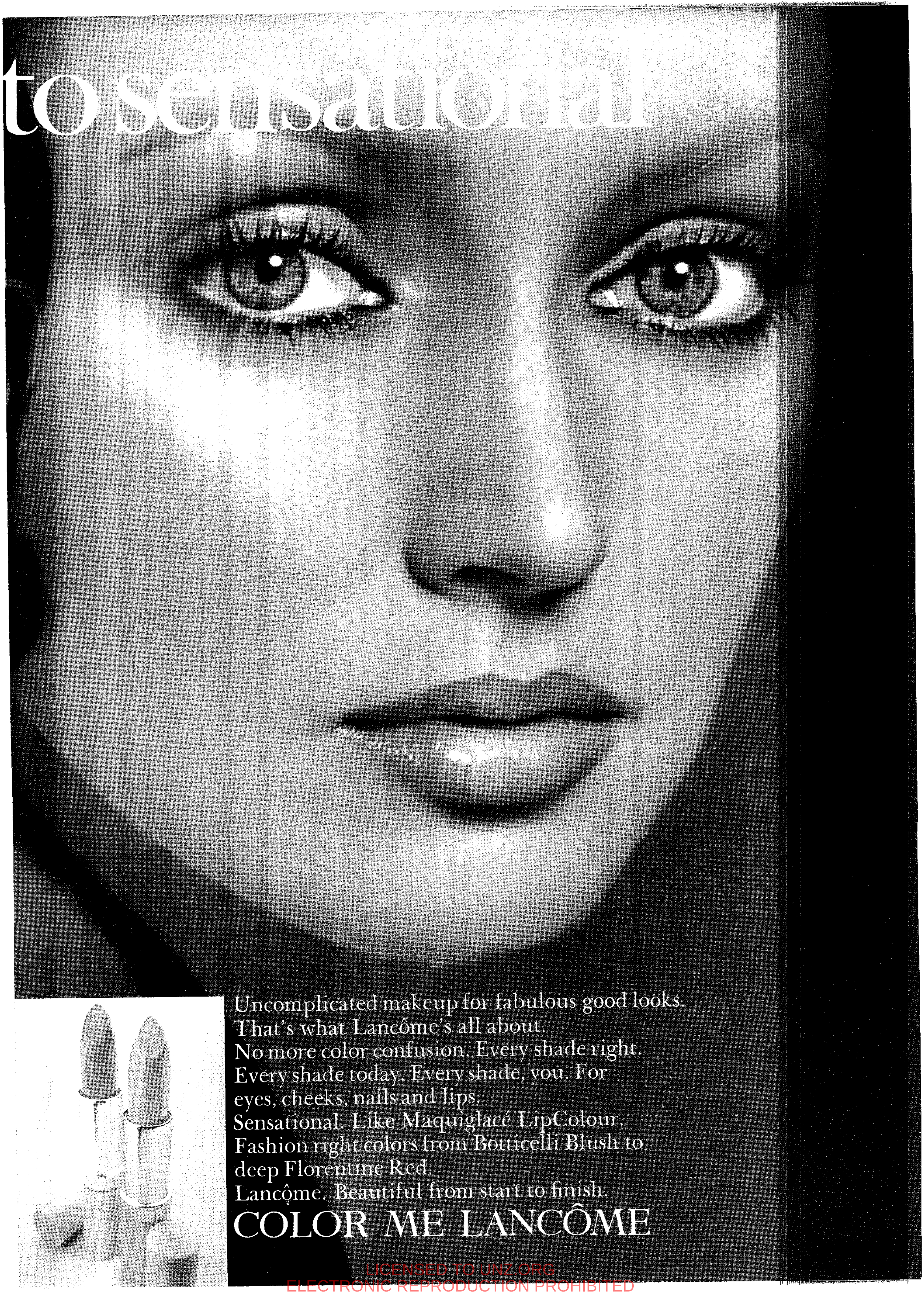
But all this meticulous attention to detail is not enough for Hathaway. We have 14 sharp-eyed inspectors who won't pass a shirt unless they can say "This Hathaway is perfect."

HYDRIX
LANCÔME

From sensible

Uncomplicated skincare, that's what
Lancôme's all about.
A cleanser that deep cleans.
A toner to refine and smooth.
And Hydrix. A unique emulsion cream that
bonds in the skin's own natural moisture.
To control and soften while it lets skin breathe.
Every product geared to a particular skin type.
But beautiful skin is just the start.

TREAT ME LANCÔME



Uncomplicated makeup for fabulous good looks.
That's what Lancôme's all about.
No more color confusion. Every shade right.
Every shade today. Every shade, you. For
eyes, cheeks, nails and lips.
Sensational. Like Maquiglacé LipColour.
Fashion right colors from Botticelli Blush to
deep Florentine Red.
Lancôme. Beautiful from start to finish.

COLOR ME LANCÔME

Imagine 33 entrees for lunch.

Now you can enjoy the incredible variety of a Christy's dinner — at lunch. Our new lunch menu is our dinner menu. Over 33 entrees to choose from — Italian, French and classic American dishes. At a price everyone can afford. With free sunshine served at every meal. Lunch at Christy's. It's something new under the sun. P.S. Brunch with us Sunday at 11:30.

CHRISTY'S SKYLITE GARDENS
64 West 11th St N.Y. / (212) 673-5720

AD BY PLUM ADVERTISING

IT TAKES MORE THAN GREAT TASTE TO MAKE A GREAT CHEF

Why do some of the world's greatest chefs buy their cookware and cutlery at the Broadway Panhandler? Well, for one, after 35 years of servicing the professional trade, we opened our doors to the cooking public. We offer an extensive selection of domestic and imported professional quality merchandise featuring the latest innovations in the field—all at excellent prices.

Please allow our trained staff to take you on a cook's tour, or, if you'd prefer to browse with the world's greatest chefs, c'mon down, you never know what you'll pick up.

We're located in Soho, a block from three major subway lines and the Broadway bus. Call for easy directions.

BROADWAY PANHANDLER
A Dept. of Anchor Equipment Co., Inc.
520 Broadway
(at Spring Street)
New York, N.Y. 10012
212-966-3434

NOW YOU'RE COOKIN'!!
Store Hours: Mon.-Fri. 10-5 Sat. 11-4
We ship daily via U.P.S.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Jazz Museum, 236 W 54th (765-2150).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). Metropolitan Opera House (799-3100). New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Radio City Music Hall, 1260 Sixth Ave. (246-4600).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Opera

NEW YORK CITY OPERA
NEW YORK STATE THEATER

CROWNING ACHIEVEMENT

Charles Roe is Nerone and **Susan Davenny Wyner** is Poppea in the New York City Opera's revival of *L'Incoronazione di Poppea* on Sunday, October 23 at 7. The cast also includes Frances Bible, Gianna Rolandi, and Dominic Cossa. The conductor is John Mauceri; the director is Gerald Freedman; the designers are Lloyd Evans and Jose Varona (877-4700).

Tues, 10/18 at 8: **Manon** with Sills, Hynes, Fowles, Walker. Conductor: Rudel; director: Capobianco; designers: Eck & Varona. Wed, 10/19 at 8: **The Voice of Ariadne** with Clarey, Bible, Walker, Holloway. Conductor: Musgrave; director: Graham; designer: Toms. Thurs, 10/20 at 8: **The Magic Flute** with Robinson, Rolandi, Sheil, Zannoth. Conductor: Rudel; director: Rudel; designer: Montresor. Fri, 10/21 at 8: **Mefistofele** with Meier, Walker, Ramey, Collins. Conductor: Rudel; director: Capobianco; designers: Mitchell & George. Sat, 10/22 at 2: **Manon** (same cast as 10/18). Sat, 10/22 at 8: **La Fanciulla del West** with Niska, Hegierski, Mauro, Chapman. Conductor: Comissiona; director: Corsaro; designers: O'Hearn & Mess. Sun, 10/23 at 1: **Die Fledermaus** with Allison, Rolandi, Griffith, Hensel. Conductor: Pallo; director: Freedman; designers: Evans & Aldredge. Sun, 10/23 at 7: **L'Incoronazione di Poppea** with Wyner, Bible, Shaulis, Rolandi. Conductor: Mauceri; director: Freedman; designers: Evans & Varona. Tues, 10/25 at 8: **La Fanciulla del West** (same cast as 10/22).

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

Tues, 10/18 at 8: **La Bohème** with Scotto, Costa, Domingo, Sereni. Conductor: Conlon; director: Melano; designer: Pizzi. Wed, 10/19 at 8: **Pelléas et Mélisande** with Stratas, Carlson, Gibbs, Van Dam. Conductor: Levine; director: Melano; designer: Heeley. Thurs, 10/20 at 8: **Eugene Onegin** with Zylis-Gara, Quivar, Milnes, Gedda. Conductor: Levine; director: Igesz; designers: Gérard & Diffen. Fri, 10/21 at 8: **La Bohème** (same cast as 10/18). Sat, 10/22 at 2: **Boris Godunov** with Talvela, Ochman, Nagy, Atherton. Conductor: Kord; director: Everding; designers: Lee & Hall. Sat, 10/22 at 8: **Pelléas et**

Mélisande (same cast as 10/19). Mon, 10/24 at 8: **Eugene Onegin** (same cast as 10/20). Tues, 10/25 at 8: **La Bohème** (same cast as 10/18).

OTHER

Light Opera of Manhattan, 334 E 74th St. (563-6310). *The Mikado,* 10/19 at 2 & 8:30, 10/20-21 at 8:30, 10/22 at 4 & 8:30, 10/23 at 4.
New York Lyric Opera Co., NYU Theater, 35 W 4th St. (623-3896). *Washington Square,* 10/21-22 at 8, 10/23 at 3.
Stuyvesant Opera, Loretto Theater, 20 Bleecker St. (864-1700). *Madama Butterfly,* 10/21 at 7:30, 10/23 at 2:30.

Dance

JOFFREY BALLET
CITY CENTER

WELCOME BACK

After a year's absence the Joffrey Ballet, featuring **Ingride Fraley** (left), returns to the City Center 55th Street Theater. The five-week fall season (thru November 13) introduces seven new works, including the company's first full-length ballet, Oscar Araiz's *Romeo and Juliet* (246-8989).

Tues, 10/18 at 8: *Viva Vivaldi; Touch Me; Parade; Rodeo.* Wed, 10/19 at 8: *Kettentanz; Cacklin' Hen;* Pas de deux; *Deuce Coupe II.* Thurs, 10/20 at 8: *Moves; La Vivandière; The Lesson; Cakewalk.* Fri, 10/21 & Sat, 10/22 at 8: *Romeo and Juliet.* Sun, 10/23 at 2 & 7:30: *Romeo and Juliet.* Tues, 10/25 at 8: *Romeo and Juliet.*

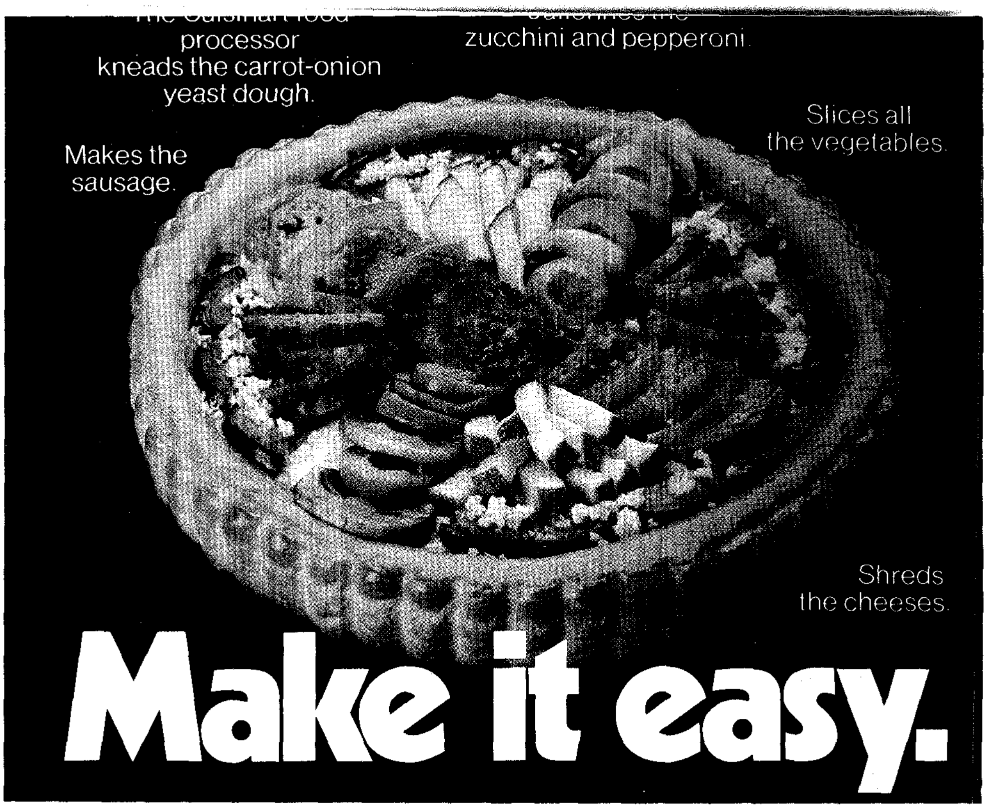
Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes shows of special distinction.
Send listings to Holly Pinto, New York *Magazine, 755 Second Ave., NYC 10017, one month before show's opening. Do not phone.*

SOLOS

57th STREET

Baj/Jeff Hoare–Multiples, including 3D objects/Water abstractions on paper, thru 11/4. Arras, 29 W 57th (421-1177).
Power Boothe–New paintings, thru 10/27. Sachs, 29 W 57th (421-8686).
William Clutz–Stark, luminous views of NYC, thru 10/27. Alonzo, 30 W 57th (586-2500).
Gerard Economos–Lyric space abstractions, 10/21-11/12. Findlay, 17 E 57th (HA1-5390).
Peter Ellenshaw–Ireland and California, 10/24-11/5. Hammer, 51 E 57th (644-4400).
Tony Hepburn–Explorations in clay by this Britisher, 10/22-11/19. Portnoy, 56 W 57th (757-0461).
***Howard Hodgkin**–Abstract color paintings from England, thru 11/16. Emmerich, 41 E 57th (PL2-0124).
***Aristodemos Kaldis**–Landscapes of radiant Greek mountains and harbors, thru 10/22. Kornblee, 20 W 57th (586-1178).
Mollyne Kannofsky–Paper environment, thru 10/29. Viridian, 24 W 57th (245-2882).
***Ed Kerns**–Layers of cloth, fabric, and paint stitched together, thru 11/5. Esman, 29 W 57th (421-9490).
***George McNeil**–Recent Abstract-Expressionist images and impacts thru 11/18. Berman, 50 W 57th (757-7630).
***Alice Trumbull Mason**(1904-1971)–Biomorphic work from the late 30s and geometric abstractions, thru 10/29. Washburn, 42 E 57th (753-0546).
Henry Pearson–Silkscreens using a dark rectangle, and master works, thru 11/5. Truman, 38 E 57th (688-3516).
***James Rosenquist**–Seven etchings with a garbage can as objet d'art, thru 10/21. Getler/Pall, 50 W 57th (581-2742).



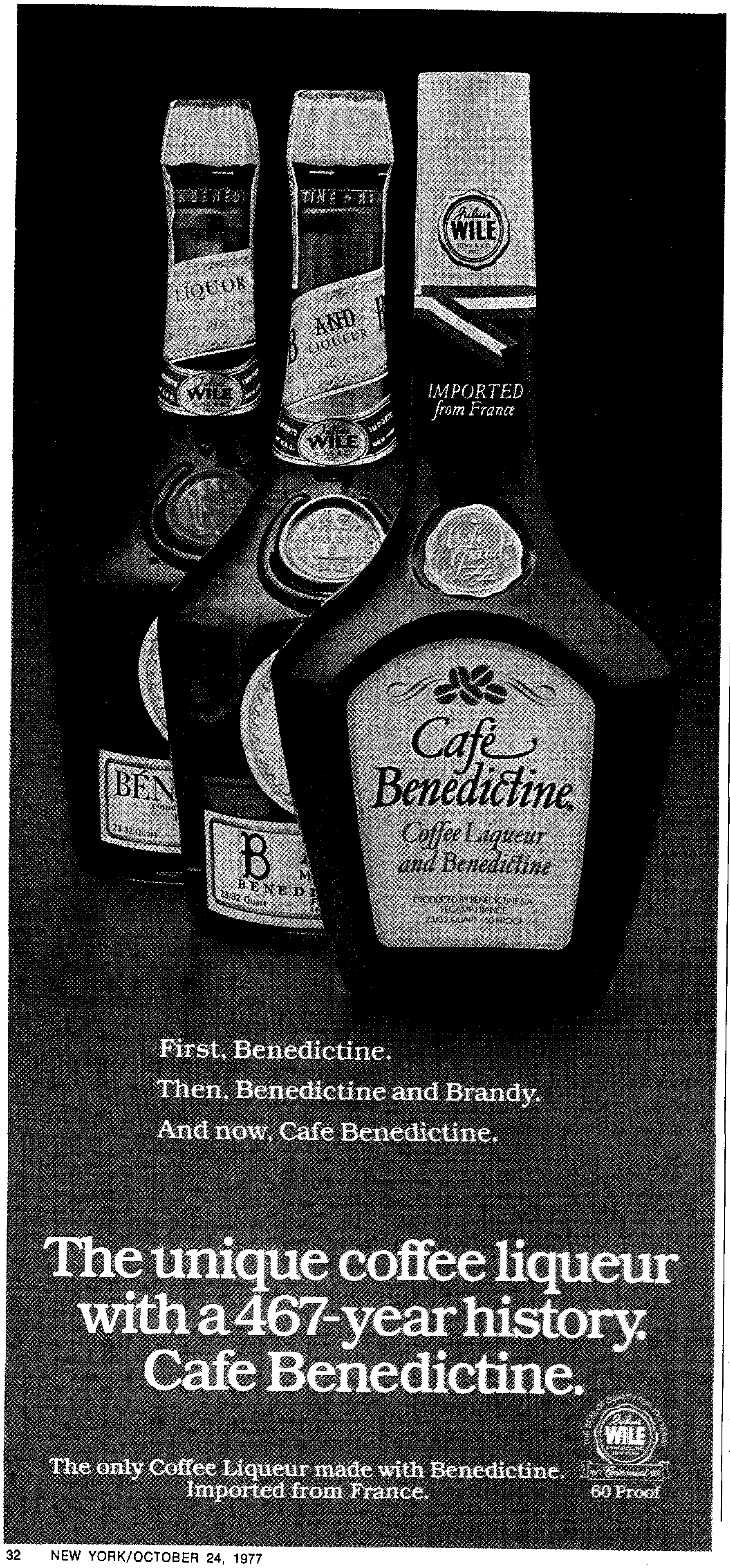
Cuisinart FOOD PROCESSOR
CAUTION

And it couldn't be easier with the Cuisinart® food processor. It frees you to be as creative as the chef who improvised this French pizza. Working powerfully, yet quietly, it prepares a pound of chopped meat, yeast dough or fish mousse in seconds. Even once formidable recipes will be within your reach.

For added ease, everything but the base is dishwasher safe. The original food processor, the Cuisinart food processor, with full one-year warranty and a complete line of optional accessories are available at department and fine cookware stores.

Start your new kitchen adventure with the free recipe above. Write Cuisinarts, Inc., Dept. NY, Box 352, Greenwich, Ct. 06830.

food processor
Cuisinart®
We put the joy back into cooking.


IMPORTED from France
Café Benedictine Coffee Liqueur and Benedictine
First, Benedictine.
Then, Benedictine and Brandy.
And now, Cafe Benedictine.
The unique coffee liqueur with a 467-year history. Cafe Benedictine.
The only Coffee Liqueur made with Benedictine. Imported from France.
60 Proof

Janet Stayton–Worksheets and paintings, 10/22-11/12. Hamilton, 20 W 57th (765-5915).
Helen Thomas–Hard-edged eclipse, thru 11/3. Phoenix, 30 W 57th (245-5095).
Mario Toral–The human landscape, thru 11/4. Dintenfass, 50 W 57th (581-2268).
***Joaquin Torres-García**–Symbolizing constructivist canvases with modeled surfaces from 1929-1943, thru 10/29. Janis, 6 W 57th (586-0110).
Nancy Wissemann-Widrig–Figurative interiors, thru 10/27. deNagy, 29 W 57th (421-3780).

MADISON AVE & VICINITY

***Eleanor Antin**–A color video drama with cardboard sets and hand-painted paper dolls, thru 10/29. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.
Jane B. Armstrong–Stone animals, thru 11/4. Rehn, 655 Mad Ave (753-4694).
Peter Arno–Three decades of cartoons, 1929-1959, thru 11/5. Nicholls, 1014 Mad at 78th (472-0211).
***Pierre Bonnard**(1867-1947)–Paintings and drawings, including *Nude in Tub*, 1918, and *Self-Portrait With Open Collar*, 1933, thru 11/12. Acquavella, 18 E 79th (RE4-6300). Mon-Sat 10-5.
***Edward Corbett**–Abstract landscape metaphors, thru 10/28. Borgenicht, 1018 Mad Ave (LE5-8040).
***Joseph Cornell**–Boxes and collages, 10/22-11/12. ACA, 25 E 73rd (628-2440).
Cair Crawford–Multi-paneled abstractions, thru 10/29. Touchstone, 118 E 64th (826-6111).
Salvador Dali–Etchings of the 60s, thru 11/12. Rolly-Michaux, 943 Mad Ave (535-1460).
Olga De Amaral–Horsehair, wrapped linen, and painted woven sculture, thru 10/31. Duhl, 31 W 54th (582-4163).
Avel deKnight–Mirage paintings, thru 10/29. Babcock, 805 Mad at 68th (535-9355).
Willem De Kooning–12 oils on canvas, 1977, thru 12/19. Fourcade, 36 E 75th (535-3980).
Frank Faulkner–Heavy collage and paint abstractions, thru 11/5. Knowlton, 19 E 71st (794-9700).
Joellen Hall–Bird drawings and chickens in wax and bronze, 10/22-11/19. Poindexter, 24 E 84th (628-2844).
John Hartell–Abstracted architectural interiors and ruins, thru 11/5. Kraushaar, 1055 Mad at 80th (535-9888).
***Hannah Hoech**–Collages and watercolors from 1919-1967 by this Dadaist pioneer, thru 11/5. Carus, 1044 Mad Ave (879-4660).
***Gwen John/Albert York**–Watercolors and drawings by both, thru 11/5. Davis, 746 Mad Ave (861-2811).
***Paul Klee**–(1879-1940) Drawings and watercolors from 1930 to 1940, thru 11/12. Sabarsky, 987 Mad Ave (628-6281).
***Lois Lane**–Budding studies, thru 10/27. Willard, 29 E 72nd (744-2925).
***Landes Lewitin**–Clear chromatic abstractions with ideograms and alphabets, thru 11/9. Ingber, 3 E 78th (744-3158).
Don Mulligan–Works, 10/21-11/6. O'Rourke, 820 Mad Ave (288-9864).
Aurelia Munoz–Fiber units suspended in space, thru 10/29. Hadler, 35 E 20th (533-4645).
***Alice Neel**–New and painfully frank thru 10/29. Graham, 1014 Mad Ave (535-5767).
Howard Newman–Bronze sculptures and drawings, thru 11/5. Ekstrom, 980 Mad Ave (YU8-8857).
Alvin Sandler–Lake Chapala fisherman, children, processions, thru 10/27. Runyon-Winchell, 33 W 56th (889-6990). Mon-Fri 11-5, Sat 11-4.
***David Schorr**–Engravings of modern authors, thru 10/30. Gotham Book Mart, 41 W 47th (757-0367).
***Raphael Soyer**–Recent street scenes and portraits, thru 10/30. Forum, 1018 Mad Ave (LE5-6080).
***Roland Topor**–*Dessins panique* in color drawings, thru 10/29. Lefebre, 47 E 77th (744-3384).
Oswaldo Vigas–Female figures, thru 11/25. Galeria Venezuela, 7 E 51st (826-1660). M-F 9-4.
Jarvis Wilcox–Works, thru 10/30. Bartholet, 55 E 76th (BU8-4642).
William Wilkins–Recent paintings, thru 11/5. Schoelkopf, 825 Mad Ave (TR9-4639).
Berni Wrightson–Fiendish, macabre illustrations from 1969 til now, thru 10/31. Comic Arts, 132 E 58th (688-1260).

SoHo

Nicholas Africano–Alienation and pain in paint, thru 11/5. Solomon, 392 E Bdway (925-1900).
John Alexander–Large abstracted swamps and bayous, thru 11/5. Hutchinson, 138 Greene (966-3066).

The Left Bank
•Restaurant/Cafe
•Continental Cuisine
•Luncheon. Cocktails and Dinner
1220 Second Ave. at 64th St.
New York. N.Y. 10021
212/759-8369

AFTER BLUE WATERS
MOUNT GAY RUM

ondе's
160 East 48 Street New York, N.Y.
PL-2-0200
A Gem of a Supper Club

TO CELEBRATE THE RELOCATION
OF STUDIO 53
COME AND MEET
G. RODO BOULANGER
IN PERSON
THURSDAY EVENING, OCT. 27th. 7-9 PM
ART GALLERY-STUDIO 53 LTD.
424 PARK AVE., NEW YORK, N.Y.
(BETW. 55th & 56th STS.)
212-755-6650 CHAMPAGNE

"One of the pleasantest dining atmospheres we've seen in a long time"-★★★★VOICE
E. F. BARRETT & CO.
A great new American bistro
CREDIT CARDS
102 E. 22nd St.
673-3711

SIX SENSATIONAL YEARS!
ADAM'S APPLE
WINING DINING DANCING
1117 FIRST AVE. & 61 ST., N.Y.C. 371-8651

***William Allan**–Cloud formations, thru 11/10. Hoffman, 429 W Bdwy (966-6676).

John Altoon–His estate, 1961-1966, thru 11/12. Braustein/Quay, 139 Spring (925-1200).

***Jennifer Bartlett**–Recent paintings, thru 11/9. Cooper, 155 Wooster (677-4390).

***Eugene Brodsky**–Large shaped collages on canvas, 10/19-11/17. Cuningham Ward, 94 Prince (966-0455).

Roger Brown–Constructions, thru 11/15. Kind, 139 Spring (925-1200).

Andrew Chin/John R. Murray–Wall structures/Paintings, thru 11/5. Soho Center, 114 Prince (226-1995). Tues-Fri 12-5, Sat 11-5.

Walter De Maria–Two large works, thru 11/5. Friedrich, 141 Wooster (473-8072) and 19 Waverly Pl. Tues-Sat 12-6.

Bob Duran–New paintings & drawings, thru 10/29. Caldwell, 383 W Bdwy (925-7979).

Diane E. Farrell–Anthropomorphic forms in paint and collages, thru 10/19. 14 Sculptors, 75 Thompson (966-5790).

Marilyn Fox–*Clay sculpture of seed pods*, thru 11/3. Landmark, 469 Broome (966-1173).

Haitian primitives–Iron scultures, noon to 8, thru 10/31. Common Ground South, 151 Spring St, (989-4178).

Abe Lubelski–Recent works, thru 10/29. Neill, 136 Greene (925-8633).

***Robert Mangold**–Layered paint on graphite lines on paper, masonite, and canvas, thru 10/25. Weber, 420 W Bdwy (966-6115).

***Kate Millett**–*Drawings of women*, thru 10/30. Levitan, 42 Grand (966-2782).

Vernita Nemec–Collages using drawing, fabric, photos, and diary fragments, thru 11/2. Soho 20, 99 Spring (226-4167).

***Peter Rappoli**–New York cityscapes, thru 10/27. Bowery, 135 Greene (473-8778).

***Elfi Schuselka**–Large and small wall structures of jute twine, plaster, and paint, 10/19-11/5. 55 Mercer (226-8513). Tues-Sat 12-6.

Elissa Van Rosen–*Painted figure sculpture*, thru 11/6. Pleiades, 152 Wooster (475-9658).

Gordon Wagner–Mental landscapes in 3D constructions, thru 10/30. Vorpal, 465 W Bdwy (777-3939). Tues-Sat 10-6, Wed til 9, Sun 1-6.

Dennis Wheeler–Paintings, collages, and xerographics from 1971 to 1977, thru 11/6. Hansen, 72 Wooster (431-5904).

OTHER

***Milton Avery**–Monotypes, thru 10/28. Associated American Artists, 663 5th Ave (PL5-4211).

Reginald Case–Figurative images, plus collages, thru 10/27. Roko, 90 E 10th (GR3-0760).

Ben Dienes–Forms emerging from nightmarish backdrops, thru 11/4. Gallery 36, 200 Park Ave (973-7000). Mon-Fri 9-5.

***Steve Gianakos**–Sculpture, thru 10/22. Droll/Kolvert, 724 5th Ave (541-6006).

George Grosz(1893-1959)–Drawings, watercolors,* collages, photos, and illustrated postcards, thru 11/5. Goethe House, 1014 5th Ave (744-8310) Tues-Thurs 11-7, Fri & Sat 11-5.

J. Gary Kornmayer/Bob Perrault–Photomontages/Abstractions, thru 11/6. Noho, 542 LaGuardia Pl (473-9619).

***Reginald Marsh**(1898-1954)–80 paintings, drawings, and prints of popular entertainments in the 20s, 30s and 40s, thru 11/19. Astor, Lincoln Center, Bdwy at *65th (790-6551). Mon-Sat 12-6.*

***Mark Tobey**–Paintings fron 1920 to 1975. Drawings, lithos and etchings from his last years, thru 10/30. Transworld, 600 5th Ave (757-2700).

GROUP SHOWS

57th STREET

***Alexander**–20 W 57th (757-3721). Selected prints by leading American artists since 1960, thru 11/8.

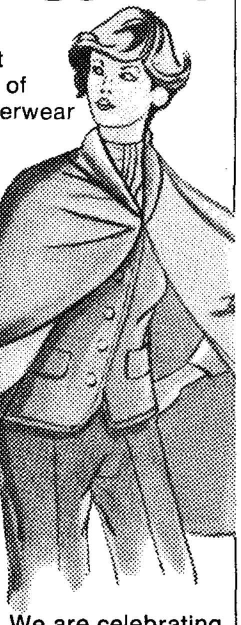
Findlay–17 E 57th (HA1-5390). French impressionists and post-impressionists, thru 11/5.

Kennedy–40 W 57th (541-9600). Clipper ships, battle scenes by Buttersworth, Dawson, Salmon, others, thru 10/29/Portraits, landscapes, by Chase, Cassatt, Prendergast, others, thru 11/19.

***Midtown**–11 E 57th (PL8-1900). Maine by Betts,* Etnier, Moller, Schoener, and Thon, thru 10/29.

***Pearl**–29 W 57th (838-6310). American geometric abstraction of the 1950s, including works by Bolotowsky, Diller, von Wiegand, others, thru 10/31.

SUNDAY IS FOR COATS
Select from the largest and most stylish collection of top designer outerwear in New York at discount prices! See for yourself . . . you'll love us every day.
Come now and save even more. We are celebrating the enlargement of our outerwear dept. with an additional discount off our regular low discount prices.
OPEN S & W SUNDAY
DESIGNER & BOUTIQUE DEPT.
ACCESSORIES & BAGS
165—WEST 26th ST.
NEW YORK CITY 10001
COAT DEPT.
287—7th AVE.
NEW YORK CITY 10001
924-6656—OPEN SUN-FRI 10:00-6:30



"It's like having the key to the Palace of One Thousand Culinary Delights."
—Myra Waldo
This ingenious guidebook contains translations and explanations of the dishes on the Chinese-language menus of Cantonese and Szechuan restaurants. Take it along to your favorite restaurant and order "true Chinese" instead of "Chinese-American"—without knowing a single word of the language.
The Scrutable Feast
A GUIDE TO EATING AUTHENTICALLY IN CHINESE RESTAURANTS
dorothy farris lapidus
$6.95, paperback
79 Madison Avenue, New York, N.Y. 10016 DODD MEAD

Have a window-seat-view of the world's richest wildlife panorama.

LINDBLAD TRAVEL'S

WING SAFARI

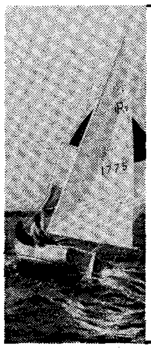
Using the latest, most comfortable Trilander aircraft limited to 10 we will visit far ranging wilderness and game reserves seldom seen by other safari groups.

We shall visit the Northern Frontier District and witness exciting tribal life. We'll occupy the best hotels, tented camps and lodges. Cost of 18 day Safari is $1,690, airfare not included. British Airways flies you to and from Nairobi in utmost comfort.

Please write for our brochure or give us the name of your Travel Agent.

LINDBLAD TRAVEL, INC.

Dept. HGWS
135 East 55th Street, N.Y., N.Y. 10022
751-2300 or toll free 800-223-9700



The British Virgin Island Resort offering

UNLIMITED SAILING

No extra charge on our Rhodes 19s, Cal 2-27s, Lasers and Windsurfers. You're the skipper on protected Gorda Sound. Deluxe villas. Superb cuisine and bar. The sailor's haven of the Caribbean. For details call collect: 312/944-5855, Dept. NM: or travel agents.

THE BITTER END YACHT CLUB

Virgin Gorda, British Virgin Islands
U.S.: 875 N. Michigan, Chicago 60611

Restaurant reporter

THE CRITICAL NEWSLETTER OF NEW YORK RESTAURANTS

- *The Restaurant Reporter* is written for people who like good restaurants and want to avoid bad ones.
- *New Yorker:* "remarkably accurate."
- *Saturday Review:* "A subscriber gets what he pays for—good advice."

For current issue and special introductory offer, send $1 to:

Restaurant Reporter Box 3456 NYC 10017

Spectrum–30 W 57th (246-2525). Mon-Fri 10:30-5:30, Sat 11-4. Drawings, sculpture, and graphics dealing with baseball by Lichtenstein, Oldenburg, Stanley, others, thru 10/22.

WomanArt–41 W 57th (421-2420). Tues-Sat 12-6. Works in all media, thru 10/25.

MADISON AVE & VICINITY

African Tribal Arts II–37 W 53rd (582-5056). Jointed, painted wood puppets from satirical play of the Ibibio peoples, thru 10/30.

Christopher–766 Mad Ave (737-3224). Gallery artists, 10/23-31.

Gerst–681 Mad Ave (755-5655). Mon-Sat 11-5. Impressionist paintings, Chagall graphics, others, thru 10/30.

Griffin–850 Mad Ave (737-6116). 19th and 20th century paintings and sculpture by Matta, Masson, Riopelle, others, thru 11/1.

***Gurewitsch**–55 E 74th (RE4-7302). Tues-Sat 1-5. Balsam-wood reliefs by Ceroili, abstractions by Sawin and Velays, thru 10/29.

Hirschl & Adler–21 E 70th (535-8810). 18th, 19th, and 20th century masterworks, 10/19-11/19.

***Julie**–687 Mad Ave (688-2345). Fantastic faces in masks by many, thru 11/1.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Cave, Jean, Nordic, others, 10/22-11/4.

Lerner-Heller–956 Mad Ave (861-9010). American painting (1910-77), including Avery, Bluemner, Dove, O'Keeffe, Stella, others, thru 11/30.

Levy–981 Mad Ave (628-7088). American art, including Boggs, Glackens, Lawson, Robinson, Weir, others, thru 10/22.

***L'Ibis**–667 Mad Ave (935-0490). Coptic textiles and relief carvings, vessels, amulets from Ancient Egypt, 10/20-3/6.

***McKee**–140 E 63rd (688-5951). Berthot, Lipchitz, Quaytman, Rothko, others, thru 10/25.

Reinhold-Brown–26 E 78th (RE4-7999). Advertising posters from 1905 to 1920, thru 10/29.

Ronin–46 E 70th (535-2221). Mon-Fri 10-5, Tues till 8, Sat 10-2. Japanese ghosts and other apparitions, thru 10/31.

Stone–48 E 86th (YU8-6870). Recent paintings by Cummings and Hollingsworth, wood sculptures by Hochhausen, thru 10/29.

Wiener–963 Mad Ave (249-2100). Mon-Sat 10-5:30. Askin, Kosmoski, and Norton, thru 10/31.

SoHo

Bromm–90 W Bdwy (431-3927). Tues-Sat 1-6. Works by Berg, Castoro, Matta-Clark, Pozzi, others, thru 10/29.

***Castelli**–420 W Bdwy (431-5160). Architectural drawings by Meier and Venturi of America, Rossi of Italy, Abraham and Pichler of Austria, Ambasz of Argentina, and Stirling of England, 10/22-11/12.

***Drawing Center**–137 Greene (982-5266). Mon-Sat 11-6, Wed til 9. Drawings for a more modern architecture by Allen, Mitchell/Girugola, Stern, Venturi, others, thru 11/6.

OK Harris–383 W Bdwy (431-3600). Sculpture by Capps, paintings by Horn and Kacere, Roman and Iron Age pottery, thru 11/5.

Prince St–106 Prince (226-9153). Tues-Sun 12-5. Small scale sculptured environments, thru 10/26.

Solway–139 Spring (925-1200). Albers, Frankenthaler, Noguchi, Young, others, thru 10/22.

Volpe–457 W Bdwy (533-3900). Paintings, drawings & prints by American artists c. 1910, thru 10/30.

Ward-Nasse–131 Prince (925-6951). Landscapes by Cerese, abstractions by Conklin, figurative works by Scanzoni, and abstractions by Zakin, thru 11/3.

OTHER

African-American Institute–833 United Nations Pl (949-5711). Mon-Fri 9-5, Sat 11-5. 80 sculptures, paintings, and graphics by 20 contemporary African artists living in America, thru 1/14.

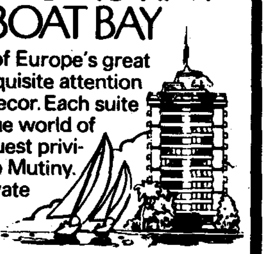
Artists Space–105 Hudson (226-3970). Brauntuch, Goldstein, Levine, Longo and P. Smith, thru 10/29.

Center for Inter-American Relations–680 Park Ave (249-8950). Tues-Sun 12-6. Warp-patterned weaves of the Andes, thru 11/13.

Elliott–349 2nd at 20th (533-4949). Mon-Sat 10-6. Pinball, the best of the Penny Arcade from 1930 to 1977, 10/21-11/19.

Glass–315 Central Park W (SU7-4704). Wed-Sat 1-6. Landscapes by Feinberg, Goff, Licht, Marcus, and others, thru 11/5.

THE HOTEL MUTINY AT SAILBOAT BAY



In the tradition of Europe's great small hotels. Exquisite attention to service and decor. Each suite a personal unique world of its own. AND, guest privileges at the Club Mutiny. The chic-est private club in Miami.

2951 S. Bayshore Drive/Coconut Grove, Fla. 33133
Telephone (305) 442-2400/Telex 51-9276

Here's a Chinese Dinner you can really sink your chop sticks into.

From the first egg roll to the last fortune cookie, you'll love our great Cantonese dishes. Come discover our extensive selection of old and new cuisine at...

Bill Chan's GOLD COIN

835 Second Avenue. New York N Y
(between 44th and 45th Streets) Phone 697-1515

Jean Cocteau

'Friends of the Cat' Tote

$7.98/PostPaid 9.50

Purrfection

gifts for cat-lovers only

tel: 212 737-6342 1584 First Av. NYC 10028

TENNIS

Bring in this ad for

FREE 1/2 HOUR LESSON!*

Championship courts, climate controlled, with New York's finest surface and lighting. Seasonal time still available with New York Health & Racquet Club privileges at no extra cost. Expert instruction available.

Village Courts
110 University Place 989-2300

*One per person. Expires Oct. 31, 1977

Lucas–981 2nd Ave (PL5-1516). Prints by Hogarth, Rouault, others, thru 10/30.

***New York Public Library**–Fifth Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. Sacco and Vanzetti case, including posters, letters, newspapers, thru 12/31.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

***Turkish Center**–1st Ave at 46th (949-0150). Mon-Fri 10-5, Sat 10-1. 71 contemporary Turkish artists, thru 10/29.

Photography

Roland Antonelli–Hand-colored views of Little Italy, thru 10/28, McGraw-Hill Bldg, 1221 Sixth Ave. Mon-Fri 10-6.

George Bennett/Jane O'Neal–Mannequins, thru 10/28. Foto, 492 Broome (925-5612). Wed-Sat 1-6.

Pierre Cordier/Margo Davis–Chemigrams/Dimensional sculpture, 10/20-11/12. Neikrug, 224 E 68th (228-7741). Wed-Sat 1-6.

Peter J. Eckel–The life of John C. Drumgoole, a janitor turned priest in the late 1800s, thru 10/30. Henry Street Settlement, 466 Grand (466-7868).

Mark Flomenbaum–Color abstractions of human cells, 10/20-11/14. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 1-6.

***Grey**–NYU, 33 Washington Pl (598-7603). Tues-Fri 10-5, Wed til 8:30, Sat 1-5. Panoramic views from the Civil War to the Viking I, thru 10/29.

***Max Kozloff**–Color studies by this critic and editor, thru 10/19. Solomon, 392 W Bdwy (925-1900).

Alan Ludwig–Draped and naked figures, thru 10/29. ACIA, 28 E 4th (473-6072). Wed-Sat 1-6.

Steven Scher–Firefighting in NYC, thru 11/30. Image, 565 5th Ave (TN7-4747). Mon-Fri 9-5.

Ben Shahn–Vintage photos from 1932 to 1936 by this social realist, thru 10/29. Prakapas, 19 E 71st (737-6066).

Soho/Stieglitz–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9 p.m. Lower Manhattan by Davies, nudes by La Gamba, fantasies by Tress, thru 10/25.

Robert J. Steinberg–Heliographics, thru 10/28. Pfeifer, 825 Mad Ave (737-2055).

***Alfred Stieglitz**(1864-1946)–70 vintage prints covering his whole career, thru 12/3. Helios, 18 E 67th (988-5593).

***Paul Strand**–A retrospective of his images of NYC *from '291' to the later views from his garden in* Orgeval, France, thru 10/29. Light, 724 5th Ave (582-6552).

***Witkin**–41 E 57th (355-1461). Julien Levy Collection, including Amero, Cartier-Bresson, Kertesz, Man Ray, Nadar, Umbo, others, thru 11/12.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Peru's Golden Treasures:* Spanning a 2,000 year period and representing the pre-Inca cultures; thru December. **Hayden Planetarium:** *The Cosmic Laser Concert:* Laser light and recorded music; Fri & Sat at 7, 8:30, 10 & 11:30 Sun at 7, 8:30 & 10:30.

Asia House–112 E 64th (PL1-4210). Mon-Sat 10-5, Sun 1-5. The flora and fauna of Japan on hand-scrolls, ceramics, lacquer boxes, other, from the 12th to the 19th century, thru 12/4.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Lace: 120 examples of* lace from the 17th to the 20th century; thru 10/31. *Women Artists, 1550-1950,* thru 11/27. *Contemporary Women,* thru 10/27. *Chassidic Artists in Brooklyn;* thru 10/24.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Drawing Toward a More Modern Architecture;* thru 11/6.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Battles of the Revolution;* thru 1/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Lucio Fontana 1899-1968:* A retrospective; 10/21 thru 12/8.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Collages by Romare Bearden; thru 11/6.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5, Tues til 8. *Weegee the Famous; The Russian War:* The Russian side of World War II. Thru 11/6.

Japan House–333 E 47th (832-1155). Daily 11-5, Fri til 7:30. Woodblock prints from the 1660s to the 1850s, thru 10/23.

Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Seurat As Draughtsman:* Fifty drawings and oil sketches; thru 11/27. *Treasures of Early Irish Art: 1500 B.C. to 1500 A.D.;* thru 1/15. *Rococo Fountains in Prints:* About 40 etchings and several books by Watteau, Boucher, and others; thru 11/27. *Highlights of the Irwin Untermyer Collection:* About 400 works of English and continental decorative arts; thru 6/78. *Blue and White:* Japanese export porcelain of the 17th century; thru 1/31. Louis XVI period-rooms, including the newly-acquired J.L. David portrait of the Lavoisiers. *Signac: Paintings, Watercolors, Drawings, and Prints:* 32 works by the Neo-Impressionist master (1863-1935); thru 11/27.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *American Literary Autographs:* From Washington Irving to Henry James; thru 11/27. *Medieval Musical Manuscripts;* thru 12/4. *Rembrandt Etchings:* About 40 of his landscape and portrait etchings; thru 12/4.

Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Young Americans:* Works in fiber, wood, plastic, and leather; thru 12/31.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *Holodeon:* Innovative holographic movies, thru 12/31.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Cézanne:* More than 100 paintings and watercolors focusing on the *ten years preceeding Cézanne's death in 1906; thru* 1/3. Graphics assembled by designer Jan Tschichold in the 1920s and 1930s; thru 10/31. *Universal Pictures:* thru 1/31. *Chauncy Hare:* Photos of public and private interiors; thru 10/23.

National Art Museum of Sport, Madison Square Garden Center, Penn Plaza (244-4127). Tues-Sat 10-6. *African Wildlife:* Drawings, paintings, and photographs by Arnold Carl Savrann; thru 10/29.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri, *Sun 1-5; Sat 10-5. Jenny Lind in New York:* thru 11/30. *Moving in the City:* Three centuries of transportation in New York.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Masked Rituals:* Masks, dance costumes, and photo enlargements of African, Oceanic, and North American cultures; thru 11/13.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6. Etchings by Aida Whedon, thru 11/14.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6. Works by Ghanian artist Andrews Ofori Danso. Works by Andrienne W. Hoard. Thru 11/6.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-10, Weekdays 11-6, Sun 12-6. *Jasper Johns:* A retrospective spanning 22 years; thru 1/22. **Permanent collection: 1945-75** thru 10/23. *Foirades/Fizzles:* Etchings by Jasper Johns and texts by Samuel Beckett; thru 11/20. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Yankees, Yankee Stadium (293-4300). World Series schedule: 10/18-19 at 8:15 (if necessary).

Jets, Shea Stadium (421-6600); vs. Oakland Raiders, 10/23 at 1.

Rangers, Madison Square Garden (564-4400); vs. Pittsburgh Penguins, 10/19; vs. Montreal Canadiens, 10/23. At 7:35.

Islanders, Nassau Coliseum (516-694-5522); vs. Los Angeles Kings, 10/18; vs. New York Rangers, 10/22. At 8:05.

Knicks, Madison Square Garden (564-4400); vs. Kansas City Kings, 10/18 at 7:30; vs. Washington Bullets, 10/22 at 8; vs. Cleveland Cavaliers, 10/25 at 7:30.

Nets, Rutgers Athletic Center (201-935-8888). vs. New Orleans Jazz, 10/21 at 8:05.

COLD?
NOT A CHANCE!

At last . . . hat, hood and scarf all in one very becoming package. It's that old classic, the wimple, updated and perfected for today by Damart.

Slip it on and discover just how cozy your head, ears and neck can be, no matter how cold the weather or how raw the wind. That's because it is made from amazing Thermolactyl, the warmest fabric known. A single layer gives much more comfort than several layers of ordinary fabric! The wimple is *double force,* so you get twice the protection. Yet there's no weight or bulk.

Damart's wimple is navy, lined in light blue. It's easy to wash, fast drying. One size fits all. The price is comfortable too. Only $6.95 plus $1.00 handling and shipping per wimple.

© 1977, Damart, Inc.

A LIMITED WARRANTY TO CONSUMERS ★ Good Housekeeping PROMISES REPLACEMENT OR REFUND IF DEFECTIVE

DAMART, INC. Dept.NK447
1811 Woodbury Avenue
Portsmouth, N.H. 03801

I'm tired of being miserable in cold weather. Rush me______wimple(s) so I can enjoy the comfort and warmth of Damart Thermolactyl. I enclose a check or money order for each wimple at $6.95, plus handling and shipping charge of $1 per wimple.

Print Name
Address
City State Zip

Damart

Neiman, Dali, Boulanger, Calder, Rockwell, etc. Lowest prices. (212) 591-4042.

"*New York* has become my main advertising source, and it's great." –T.M. 3 1/76

Put your ad in
NEW YORK
the working classified.

The First-Ever Bloody Mary Blood Test

By William Flanagan

"...'Look,' said the cynic, 'if a place wants to cheat on booze, the Bloody Mary is perfect–no one can tell how much booze is in it'..."

I know journalists are supposed to be suspicious, but there is a super-cynic in our midst here. This guy is so skeptical he doesn't even trust his own bartender. Or at least the Bloody Mary he served him recently. And that's how the whole thing began—the Great Bloodless-Boozeless Bloody Mary Hunt. Yours truly was designated chief bloodhound. Can't imagine why.

The point of it all: to find out just how potent—or weak—Bloody Marys are in some of the city's most popular watering holes. The cynic insisted we'd find plenty of places where the drinks would test out as weak as dishwater. He even said there might be some samples showing no booze at all.

"I overheard a waiter tell a bartender, 'Hey, put something in this one. He's had five Bloodies already and complains he doesn't feel a thing,' " said the cynic.

"Look—it stands to reason. If a place wants to cheat on booze, the Bloody Mary is the perfect drink to monkey with. No one can tell by taste how much booze is in it, there are so many other things—Tabasco, horseradish, Worcestershire sauce, lemon juice—thrown in."

He's right, of course. It's virtually impossible for even veterans of the mahogany to detect the potency of a cocktail containing lots of tomato or fruit juice.

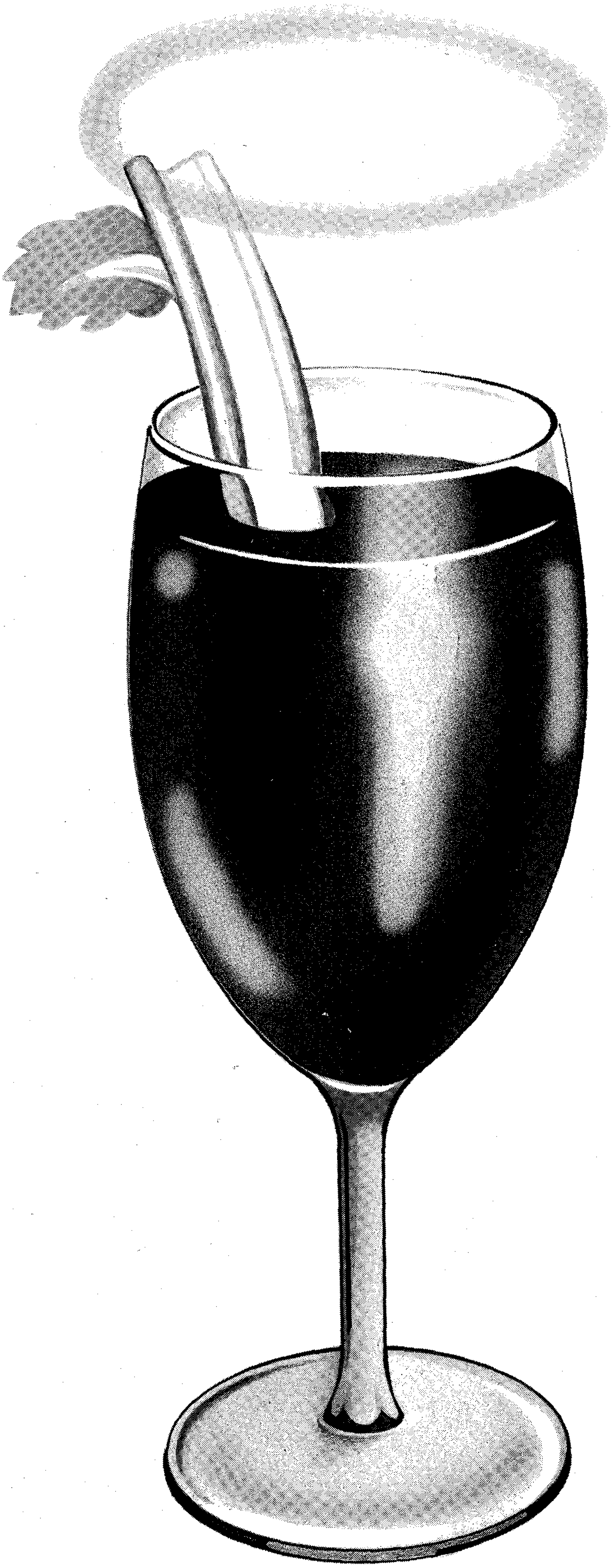
I recall one incident during my own bartending days at Fitzgerald's Bar in Rockaway. We used to sneak drinks to Mike, the counterman, who normally downed balls and beers but lately had taken a shine to vodka. One Sunday afternoon we made him twelve vodka collinses, and he got appropriately smashed—even though not a drop of vodka was poured into the collins mix. (Nothing against Mike. When busy, most bartenders hate to shake cocktails. To discourage seconds, I used to make all collins drinks with no sugar at all—but plenty of lemon juice.)

The cynic and I prepared a list of fifteen places, and the hunt was on. The list is eclectic. Clarke's and J. G. Melon because they attract a good share of serious drinkers. Sign of the Dove because it's so expensive. The venerable Plaza Hotel made it on class. Maxwell's Plum, Tavern-on-the-Green, and Café des Artistes because they are the prettiest places in town to have brunch. Martell's and Friday's have made an institution out of what to do when hung over on weekend mornings. Kitty Hawk's is supposed to have lots of stewardesses. Brew's because it's inexpensive and saloony. Hopper's and One Fifth so people who live in the Village would not feel left out. The Library, likewise, for sensitive West Siders. Peartree's just sounded nice.

We laid down strict rules on how we would take samples from these places. All drinks were to be ordered straight up (ice cubes add water). All samples would be slipped into containers and sealed right away to cut any evaporation. (Mason jars proved ideal.) Whole drinks were to be taken.

We set up three different teams to do the sampling, and augmented them with some later independent tests. Some didn't prove too stealthy: By the beginning of last week some proprietors were calling the magazine wanting to know what was going on, why people were walking into their places, dumping Bloody Marys into mason jars, and walking out with them under their coats. (Technically, bars in New York State cannot sell mixed drinks for consumption off premises.)

While awaiting the results from the first batch of samples, we consulted several sources to determine what the ideal proof of a Bloody Mary should be. Of course, that varies with the ingredients, and therein lies a tale. There are probably as many recipes for a Bloody Mary as there are stories about where it originated. (My favorite is that it was conceived in Harry's Bar



in Paris.) But all the recipes are relatively minor departures from the classic, as contained in *The Official Mixer's Manual*, by Patrick Gavin Duffy, one of the most famous bartenders of all time and the first to introduce the highball to America, in 1895 (if you believe book jackets).

The ingredients:

1 jigger vodka
2 jiggers tomato juice
⅓ jigger lemon juice
Dash of Worcestershire sauce
Salt and pepper to taste

Using 80-proof vodka, and assuming the drink does not contain a lot of melted ice, such a concoction comes out at about 24 proof (or 12 percent alcohol). That is also about the proof of the bottles of Bloody Mary cocktails sold in liquor stores. (The labels on most read 25 proof.)

To test the samples, we picked two labs. Jacobs-Winston Laboratories, 156 Chambers Street, tested batches A and C, employing the gas chromatographic method. According to some chemists, including Marvin and James Winston, it is the most specific and precise method. Batch B was sent to Associated Analytical Laboratories, 203 East 37th Street, which uses the pycnometer distillation method for testing alcoholic content. Director Stuart Lerner insists that this is the best method. Both methods are approved by the Association of Official Analytical Chemists.

We tried to throw a curveball at both labs, to no avail. We included in batches sent to Jacobs-Winston two straight Sacramento-tomato-juice samples. We sent to Associated two samples from a bottled premix—Old Mr. Boston—purchased at a local liquor store. We didn't fool them. The tomato juice checked out boozeless; the premix samples matched.

The cynic flipped when the first results came in. Only three samples were above the respectable level of 25 proof (see table, page 38).

Worse, some samples were so low I began to think the cynic might have known something beforehand. He admitted that a friend who had been a bartender in a popular brunch spot told him the owner instructed the barkeeps to sprinkle vodka on the tomato juice about as liberally as a priest dispenses holy water on a casket.

We fully expected there would be a lot of variation in samples taken from the same places. The times were different, as were the bartenders in some cases. And some drinks were ordered at the table, others right at the bar.

Still, the drinks were consistently lower in proof than even the store-bought premix—let alone what you would whip up in your own kitchen. The second batch showed only five samples above 25 proof; the third batch, six.

And there it was, in the third batch—the cynic's long-sought bloodless Bloody. Other samples from Maxwell's weren't much better. To be on the safe side, we took a few more from Maxwell's—none were over 8.6 proof.

While the cynic gloated, I got mad. We asked the New York State Liquor Authority about all this and I got even madder.

As it turns out, according to Deputy Commissioner Lawrence J. Gedda, there are no minimum standards for making mixed drinks in New York. A barkeep can put in as little booze as he wants as long as he is following the basic recipe for a drink—i.e., a cocktail must have *some* booze.

Gedda also informed us that while it was technically not permissible to premix drinks in any quantity larger than the largest container in which liquor can be sold in New York—a half gallon—the practice is common. And the SLA doesn't balk about it unless there are a number of complaints. In which case it would probably just send a warning letter, said Gedda.

And what if Bloody Marys are totally boozeless? A very difficult thing for the SLA to prove—or even find out. Its field people don't test such concoctions, said Gedda. However, he adds, repeated offenses could cause a place to lose its liquor license.

But why would a bar skimp on its Bloody Mary in the first place? Even if it's easy to get away with, some customers are bound to wise up eventually, after drinking gallons of kickless cocktails. And bartenders *have* to know—and to know is eventually to tell. And how much money can be saved?

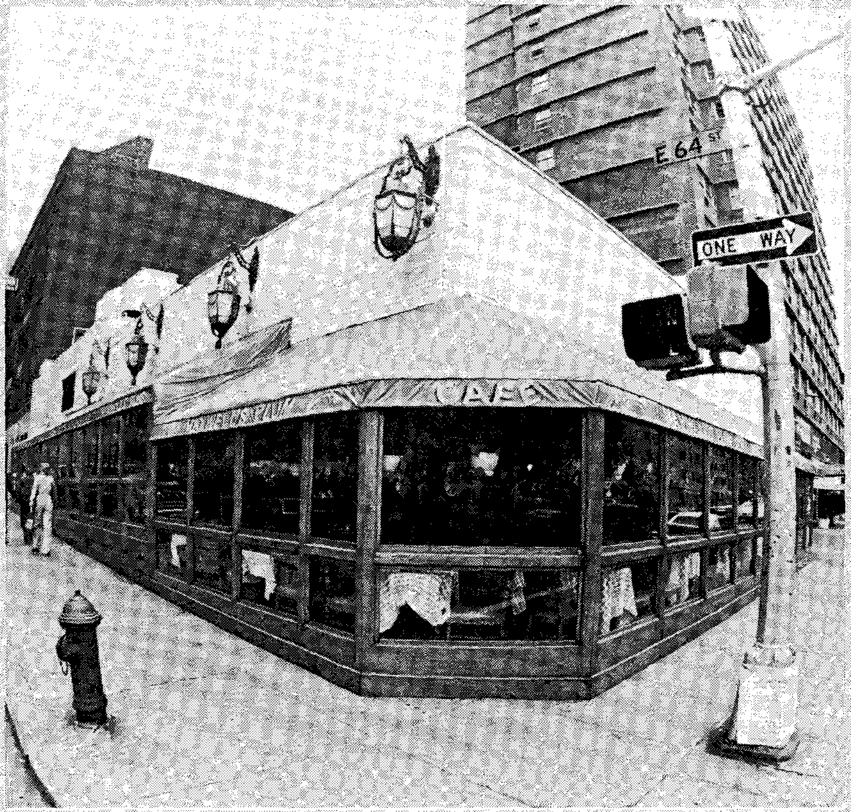
Let's assume a bar sells 100 Bloody Marys, for which it charges $2 each. Its gross, obviously, is $200. What it nets out of that depends on a lot of variables, but we are only concerned with one—the cost of the vodka in those drinks. It can of course be nothing at all (assuming no vodka). But let's assume that, using the classic recipe, he would have to put one and a half ounces into every five-ounce drink (excluding ice). That is a total of 150 ounces of vodka, or about five quarts (including allowance for leakage and evaporation).

If he makes his drinks half-strength, three quarters of an ounce per drink, then his saving amounts to a total two and a half bottles of vodka per 100 drinks. So if the bar pays $4 per bottle (which is high) its net saving is $10 per 100 drinks, or a lousy dime a pop.

Bottoms up, Maxwell. ■

The Most Anemic

MARK WEINER



First Avenue and 64th Street: Wow, you coulda had a V-8!

Plum worst: *Maxwell's Plum serves the weakest Bloody Mary we ran across in our testing of popular brunch spots—and did so consistently. Tests A and C below were run by Jacobs-Winston Labs; Test B, by Associated Analytical Labs. Both do extensive alcohol testing. Drink prices were for drinks at the bar (where available) on Saturdays and Sundays during brunch hours.*

The Blood Count

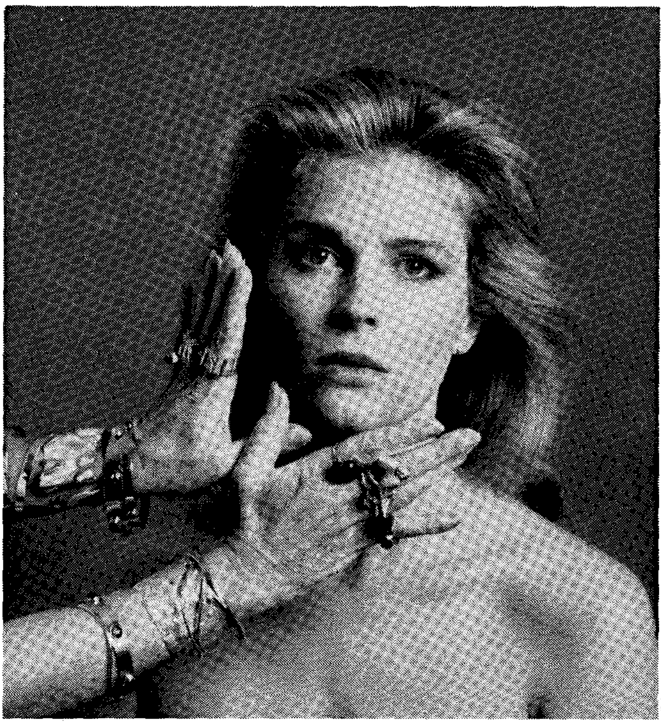
	Test A	Test B	Test C	Price
Anemic				
Maxwell's Plum	1.4 proof	8.6 proof	0.0 proof	$2.35
Tavern-on-the-Green	4.9	19.4	19.2	2.50
T. G. I. Friday's	13.1	11.4	20.9	1.75
J. G. Melon	13.4	18.8	18.0	1.95
Hopper's	13.4	22.6	18.6	1.75
Average				
Plaza	4.9	19.2	31.0	2.95
Kitty Hawk's	19.3	19.8	17.0	1.65
Martell's	12.6	21.4	28.2	2.10
Sign of the Dove	18.0	23.4	27.4	2.80
Café des Artistes	27.3	22.0	20.1	2.00
Robust				
Library	15.8	33.4	37.3	1.75
Clarke's (P.J.'s)	28.4	40.8	13.0	2.00
Brew's	29.8	33.2	20.4	1.50
Peartree's	18.1	51.0	25.3	2.00
One Fifth	17.5	58.2	41.2	2.00

Note: *The standard Bloody Mary should be about 24 proof.*

Wertmüller in Rome, Me in Panic

By Candice Bergen

"...'Candice,' Lina screams as we start to shoot, 'make more soft your inferior lip. You are too nervous in your mouth'..."



BILL CADGE

New Year's Eve was a tipoff: It caught on fire. It was our last day of rehearsal in Rome, and Lina invited some of us to a party given by a friend of hers, a woman who publishes a *Playboy*-like magazine in Italy.

Assorted Italians were there, standing around the Christmas tree: a tall, white plastic fern hung with gold ornaments. At the center of the room there was a huge white plastic bunker that housed a stereo, a television, and a teeny fireplace.

The fire broke out slowly—smoke seeping from the top of the bunker, turning to flame, and shortly becoming a crackling blaze, filling the room with smoke and transfixed Italians.

For some time, they stood mesmerized by it, staring, dry white wine in hand. The only one to act was Giancarlo Giannini, who found a quilt and beat at the flames, trying to smother them. Then came the waiters carrying pans and silver chafing dishes full of water, tossing it on the fire in the electrical wiring.

Now the guests were getting more concerned. There were shrieks of "Fuoco! Fuoco!" and a man screamed to me, in Italian, to call the fire department. The hostess, a blonde in gold brocade, watched her bunker melt, her hi-fi fry, the Christmas fern disintegrate, her party go up in smoke. She rushed off to call her friends and inform the press.

Several firemen arrived grinning, stepped over the American contingent eating cold pasta in the hall, sprayed out the fire, and saved the day. Smoke hung heavy, but spirits were high.

It was midnight. Still coughing, we circled each other, glasses in hand, planting pecks on cheeks. Peck, peck, "Buon Anno." "Buon Anno," peck, peck.

It was 1977 in Rome.

The next day we began shooting. Three weeks on location in a place called Padula. "It's in Calabria," they told me when I called from New York to ask what to pack. "The climate is temperate; it's near Sicily."

Padula turns out to be a little farther north. Snow falls the first week.

We are shooting a seduction scene in a sixteenth-century monastery with the warmth of a crypt, a *certosa* built for aristocratic monks.

Lina finds it very erotic. "They speak about their love of God, but in reality, it was very sexy. For these putti, these angels, the *scultore* use the young boys and girls for to model. These chapels are full of dead queens, monks, *santi*, angels, demons. I feel they are waiting for me, for eroticism, for love."

Shooting it is something else, however. Lina has given us a maze of marks, intonations, sighs, gasps, and expirations. I cannot remember any of them. Giancarlo whispers reminders, pulling me, pushing me into position.

The shot is very tight, eyebrows to chin, like a postage stamp instead of a room. We are to walk, turning slowly, kissing. Focus is critical and each step is marked like the floor at Arthur Murray's. Lina describes it as doing a tango. I describe it as working in an iron lung.

She gives direction in millimeters: "Candice, your eyes a millimeter to the left. Stop! Down a millimeter. Your chin a hair to the right. So! Hold that. Remember it essackly.

"Giancarlo, we're getting reflections in your glasses. Tilt your head a millimeter to the left. Good."

We start our tango, twisting, turning slowly, inch by inch, kissing, tripping, stepping over each other's feet, on each other's feet. We stop.

"Candina, keep closed your mouth during the kiss. Is ugly open. Is not sexy.

"Giancarlo, grab her suddenly, with force, your head a millimeter down and to the right. You are the devil here. And we have again reflections.

"Candice, a fraction more *profilo*.

"...'Ah, Lina,' I venture tentatively, 'we don't really *say* "daughter of two hanging balls" that much. It's not a colloquialism'..."

Back a fraction! Basta! Close your mouth. Okay. Motore! Azione!"

Giancarlo slams me into the door with force, carefully guiding me into my light, turning my head to the right position, since I can never find it myself, avoiding reflections in his glasses, speaking his English phonetically, as he learned it.

We struggle passionately within our millimeters. Giancarlo grabs my chin, wrenching me into my profile position, which I forget after stepping on his foot. We tussle. I resist. He pins me to the wall, kissing me. He says his line, throatily: "Mmmm, I like you like this, *hungry*."

"It's *angry*, Giancarlo," I whisper. "You pronounce it *angry*, not *hungry*."

We go again. "Candice, close your mouth! You had it open that time. And Candice," she screams as we start to shoot, "more soft your inferior lip!"

"What?" I ask, frozen in my millimeters.

"Make more soft your inferior lip. You are too nervous in your mouth. It is not attractive, not sexy. And more strong your respiration! Respire more hard. I want for to feel your respiration, to hear it. Like this," she says, making loud, low moaning sounds.

"Candice! Chin a millimeter down. You always forget that mark. I want to feel passion. Remember your inferior lip."

Then, "Candice! Up your ass!"

"What?"

"*Up!* Go up with your ass!"

"My *ass?*"

"Look *up!* Look *up!*" she shouts, exasperated. Oh, my *eyes*.

Communication is, how you say, *così, così*. There we were, in Italy, doing a film in English, a language spoken with some fluency only by myself and, at best, brokenly by others. Often, after a scene, Lina had to ask what we had said as she followed with the Italian version of the script, which she wrote, and usually there was no time for translation. We were working fast and frenzied. Shots were over before I even knew what they were about.

"What did we just *do?*" I kept asking for the first month, dazed, while Lina turned frantically to someone behind the camera asking, "What did they just *say?*"

"It's a different system, but you'll catch on," Giancarlo said to me slowly in Italian. "It'll take you a few weeks but you will." We both smiled, unconvinced.

We finish the "tango scene" with both of us sprawled across the base of an altar for the final seduction. We make the master shot, then Lina wants extreme close-ups of each of us. She makes mine, setting the camera up over me, shooting straight down. Then she sets up a corresponding close-up of Giancarlo, who is lying on top of me.

They build a scaffolding in the tiny chapel, ten feet in the air, and Giancarlo climbs up on it. It is too narrow for me to lie up there with him to shoot past my head, so they huddle, arguing whether they *need* the back of my head to match my close-up or can they cheat it?

Giancarlo suggests someone give him a blond wig to hold and fondle and talk to. Everyone laughs. A minute later, they are shooting up at Giancarlo, solo on the scaffold, the Baroque ceiling over his head, while he tenderly caresses a limp blond hairpiece, whispering to it, "I don't even know who you are but I love you . . . the touch of your skin makes me tremble. . . ."

The film, *The End of the World, in Our Usual Bed, in a Night Full of Rain,* is about a ten-year-old marriage between an Italian journalist who is a Communist and an American photographer who is a reformed college radical. The film mostly takes place in one night, full of rain, when the marriage is in crisis.

I see it as a Marxist *Ozzie and Harriet*. Sort of. A love story about people treading water when the flood begins.

Lina sees it as the story of death, nihilism, hopelessness.

The script was translated literally from the Italian into English with sometimes rather awkward results. We had, for example, "daughter of two hanging balls" as a rejoinder to "son of a bitch."

"Ah, Lina," I venture tentatively, "I could be wrong but I don't think we really *say* 'daughter of two hanging balls' all that much. I mean, it's not a colloquialism you run across too often."

She looks exasperated. She sighs. "Americans have no sense of humor. English is such a poor language."

But she has given Giancarlo, who started studying English six months before shooting, monologues that would have tongue-tied Noel Coward. He learned them phonetically and sometimes, if hard last-minute changes were made, wrote his dialogue on strategic places around the set.

For one speech he had his phonetics, on a large card, taped to the camera in front of him. Gazing pensively into space, he spoke:

"I kiip thinking that oll the poits ar daing, that the filosofers ar becaming sosiologists. In adder werds, ies ai no, ai no that no metta hav mac ingiastis thear is in this sosaieti. . . ."

One automatic compensation for his insecurity in English is to use his hands constantly. He tells Lina this; she watches, helplessly, his wildly waving hands, and keeps on him.

"Giancarlo, keep your hands in your pocket. Point with one, keep the other in your pocket, then change them.

"Also, the accent is on '*Cap*italist' and '*Par*is!' Motore! Giriamo!"

"Ah aaah, you come from *Par*is," Giancarlo says.

"CUT!" she screams. "Giancarlo, it's 'Aaah ah *aaah*.' Not 'Ah aaah,' 'Ah ah *aaah*.' Pronti? Azione!"

As for me, never has anyone scrutinized me so closely, taken more care with how I look or behave. She is fiendishly fastidious.

"Sono la tua strega personale," she declared one day, fixing my eyebrows and stuffing on my head a cap of hers which I hated. "I am your personal witch."

"Candice, when you have tension, I see always in your mouth, your posture. Don't make tight your mouth. Go always up with your lips, a tiny smile—always. Just a little to compensate the tension. This will be your salvation. Also, sometimes you stand like an old woman. And when you laugh, your face is too wide. Watch your chin in profile. Three quarter for you is the best angle. Don't forget," she added, "I am your personal witch."

She was, too. A blur of constant mo-

Motore! Actione! *"Candice, a fraction more* profilo," *directs Wertmüller. "Back a fraction. Basta! Close your mouth."*

Photographed by Mary Ellen Mark/Magnum/Lee Gross

"…'Candice, stop to be so Anglo-Saxon, so goddess. You American women are too much teachers. Is not attractive, not sexy'…"

tion, a five-foot-two-inch fireball. Even sitting, she moved, perched on her stool by the camera, a booted foot flying back and forth, diamond and ruby knuckles rapping at her head, tugging at her hair in frustration. She jiggled, bobbed, bounced up and down, heavy gold chains jangling around her neck, hung with pens, pendants, and house keys.

"I *retrouvéd.*" She sees me smile at her linguistic free forms. "Don't break my balls with the English, please. I *retrouvéd* a toy in the country house at Christmas. It is a little monkey with a so small red hat and he hold *cimbali* in his hands and when you wind him up, he bang the *cimbali* like a crazy person and then he wind down and down and go slow and more slow and then, finally, *tak*, he stop. And this is me essackly and also like the life: In the beginning you have all the joy, all the passion, and then it goes more slow and more slow, less and less, and then . . . it stop. Tak."

"Candice," she wags her ringed finger, "sometimes you are too *tedesca*, too German. Stop to be so Anglo-Saxon, so *dea*, so goddess. You American women are too much teachers. Is not attractive, not sexy. You must always have humor, passion. Hot, not cold. More Italian, less American. I want to feel your sensitivity, your passion. I want you to lose your control, which is considerable, and I want to feel your pain, which is also considerable."

The main set in the film, scheduled for three weeks of shooting, was the apartment. Meticulously created in a studio in Rome by Lina's husband, Enrico Job, it cost $250,000 to build and was a brilliant and extravagant piece of art.

"For me, this house represents Europe," Lina said. "Enrico has designed it as a Noah's Ark: a house full of hundreds of years of history, family history, European history. The antiques, the paintings, the photographs all reflect a middle-class European mentality that struggles to maintain continuity. But the ark is going under."

The house seemed, in fact, a doomed domestic dream: the fire crackling cozily in the hearth, the warm, rich color of wood, the gleam of silver and sparkle of crystal, the implacable basset hound sleeping snugly on the sofa. ("You hate this dog," she explained one day to Giancarlo. "She loves him and you can't stand him because he makes *ca-ca* all over the house and all over you, and the whole apartment stinks of *ca-ca.*")

Lina is helping me destroy the defenses I took 30 years to construct. Giancarlo is assisting. For two weeks we have been shooting a fight scene which will culminate, for my character, in a form of nervous breakdown. I have begun each morning crying, weeping, shrieking—some sort of distress. Unfortunately, I don't know how to *act* a nervous breakdown without actually having one. It was a price, at that time, that I was willing to pay. But expensive.

Giancarlo keeps asking me, "Why are you *doing* this to yourself? It's unnecessary. Film is fake and no matter how much we invest of ourselves to make it seem otherwise, it *isn't.* Film is fake. You don't need to put yourself through all this. If you do the same thing with technique, no one will be able to tell the difference."

It is another day in the life of a nervous breakdown, the dissolution of a marriage. Lina speaks to us from behind the camera. "Giancarlo, you look at the rain—because it's not a normal rain. It's strange, stronger than usual. Candice, look out, stare at the rain in the mirror and you see your life, you see your death. You ask yourself where your life has gone. You feel that your life is over, you are tired. You think of this relationship, how it was in the beginning, full of love, romance, passion, and you see it now . . . you see it's death, you see the desperation."

She gives me physical pieces of action to do: pouring wine, lighting the fire, hanging up clothes. "The important thing is not what you're doing but the concentration. The more you do, the more you think and concentrate. The action serves your concentration in this scene."

We try the scene, staring into the mirror. Giancarlo asks, "Well, what's wrong?"

"Nothing," I reply. "I would like . . . I would like to prove to myself that I'm alive. I would like to feel alive."

Lina lurches out from behind the camera, hissing at me furiously, "*No*, Candy, your voice is *too* perfect, you are *too* polite, *too* well-bred, like teacher, you talk like teacher. You seem like the Statue of Liberty. Inside, you are thunderstorm, full of feeling, rage, and demons, but you must let all out. You must try to be more Italian."

May she choke on a pepperoni. I am thinking of ways to kill her slowly, wondering why I take all this while knowing it's the only thing that sustains my energy during these scenes. Boy, the bane of being a Statue of Liberty. Still, she doesn't have to stick it in *and* twist it. Or does she?

As we get into the core of the film—the relationship and the desperation—the tone on the set changes abruptly. Lina's anger takes a leave of absence and her energy is subdued. Normally raised voices are hushed and the mood is taut, controlled. She serves up new sweetness now, crooning to us softly, "Giancarlino, Candina . . ." Pasta would melt in her mouth.

We are falling even farther behind schedule. The weather has been odd and erratic; Rome's famous fair winter has been soaked with steady rain and storms. A film about a deluge made in a deluge. A film about desperation made in desperation.

"We are all desperate," Giancarlo says calmly. "Lina, me, and now even *you*, La Californiana, are getting a little crazy. Soon you'll be just like us," he says, grinning happily.

Madonna, it's true. I am taking on the emotional stability of a Yorkshire terrier—talking death one day, desperation the next.

"What I want are changes. Little changes from moment to moment. That's what's important," she explains before one emotional scene. "You come in angry. Remember your breathing. You are fed up with these scenes with him. With your life. You start to pack your things in the bathroom. Keep working on this. This work—the packing, getting your things together—keeps it from being too static, too sentimental, too romantic. When you're crying, blow your nose. Put the top on the toothpaste because always he leaves it off. Because always he's messy. Gather up a lot of stuff, cotton, creams, then you see yourself in the mirror—destroyed, drawn. You swell with self-pity, start to break."

Lina sits on her hands, chews her fists, gnaws her knuckles in an agonized effort to keep still. Even so, I see her, from the corner of my eye, simultaneously playing the scene, her face ranging in expression with us, sometimes making strange hand signals at us. Her fingers flutter, her hands wave in some weird manual Morse code that Giancarlo and I have trouble deciphering during a take.

Some directors run sets like cathedrals, reverent tombs of silence. Lina's is more like a fish market. Bustling, throbbing, chaotic. Hundreds of whooping Italians spilling cappuccino, arguing vehemently about food, sports, astrology, and politics. During the shakier scenes—the crying, the confrontations—the fish market fights my concentration. I am scared, feel unprepared, and it seems convenient to blame it on the sound and the fury.

Wertmüller: *"A blur of constant motion," says the author. "Even sitting she moved."*

"Candy, you should be able to concentrate even if there are 500 people screaming around you. That is like life. In life, you concentrate when you want to, in the middle of the most extreme disorder. In life, if you are really focused on something, you don't even *hear* what goes on around you. Not if you're *really* thinking."

We are rehearsing a listless love scene in bed. I am crying, frustrated by the loneliness, the loss of passion, while on top of me Giancarlo moves mechanically back and forth.

Lina pipes up during the take, "More bored, Giancarlo, less sexy. It's a *matrimonial* f - - k. Not so passionate. Right, that's good." She grins as Giancarlo stifles a yawn, grunting in pleasure. "Right," she nods. "Make it more a routine."

As we finish shooting a confrontation, with Giancarlo and me arguing on a couch, Lina says she wants to shoot a close-up of Giancarlo's bare feet reacting during the dialogue. Unconsciously, he has been furiously clenching and unclenching them. It is a close-up of Giancarlo's feet showing anger. The feet are lit, the camera set up, and they shoot one take. "CUT!" Lina howls and looms over him scowling. "If you *try* to be funny with them, you won't be. You have to really play the scene and let them react naturally."

"One's trying to be more expressive than the other," he complains. "They're very competitive."

They shoot again. It is no good. Lina is furious.

"They're sensitive to the light," Giancarlo explains sweetly, patting his feet reassuringly.

Her specifics in building scenes, her mosaics of moments are often remarkable. They helped me tremendously.

"Sit on the side of the tub. Keep stuffing your things in your bag. You are thinking you don't want to go, you've gone through this too many times. You really want to stay home and you hope he'll come in and give you excuse not to leave, that he'll stop you from going because outside is cold and pouring with rain and you don't have any place to go anyway. You want to stop fighting and get back in bed."

Our last work in Rome is ten days of night shooting around Piazza Augusto Imperatore in pouring rain. Giancarlo is wearing a shirt, sweater, jacket, and trench coat and I am in a low-cut silk nightgown, boots, and a sweater that, during the first night under the rain, stretched from my waist to my knees.

As protection, under our shoes we have plastic bags wrapped around our feet and wool socks. Giancarlo has a plastic suit under his clothes, taped around the neck to prevent water from seeping in. Under the nightgown, I wear plastic pants over wool tights.

The nights are cold and people in the crew are huddled in down parkas, nursing cognacs. After a few nights of shooting, they are going home with flu and fever. Giancarlo and I haven't even got a sniffle.

On our last two nights under the rain, we are shooting the culmination of the scene. Lina, in plaid cap and shearling coat, walks over briskly, clutching her hand-warmer.

"Candina, here you really want to commit suicide. Just before, you have run out in front of a car, but Giancarlo pulls you out of the way and that's when you really *snap*, because you tried to kill yourself and you even screwed *that* up. You must really get to a point where you go insane. Really insane. This is a moment of collapse, of complete crisis. You must scream and cry, 'My life, my life.' For you this is the end. It must be really crazy, out of control. Do it really. Okay? Pronti? Giriamo! Motore!"

The loud, low drone of the rain machines starts up, pumping water out of the pipes overhead, and firemen stand on their trucks, holding and aiming their hoses over us. Never have I seen so much water. Lina doesn't want your average drizzle, she wants a deluge.

It is 5 A.M. We rap. Everyone is tired and cold. Giancarlo and I dribble back to our trailers. The following night, we do it again in close-ups.

By the time we finished shooting, I spoke Italian well enough to be a headwaiter. Lina asked me back to Rome to dub myself in the Italian version of the film because she couldn't find a voice that matched my body.

"We'll try it with you, Candina. It's insane, but there's nothing else to do. I'm exhausted and it will be torture for both of us, but the masochist in me wants to do it."

In one room Giancarlo is dubbing parts of himself in English, and in another I am dubbing my whole part in Italian. We have symbiotic temper tantrums and collectively break four headphones.

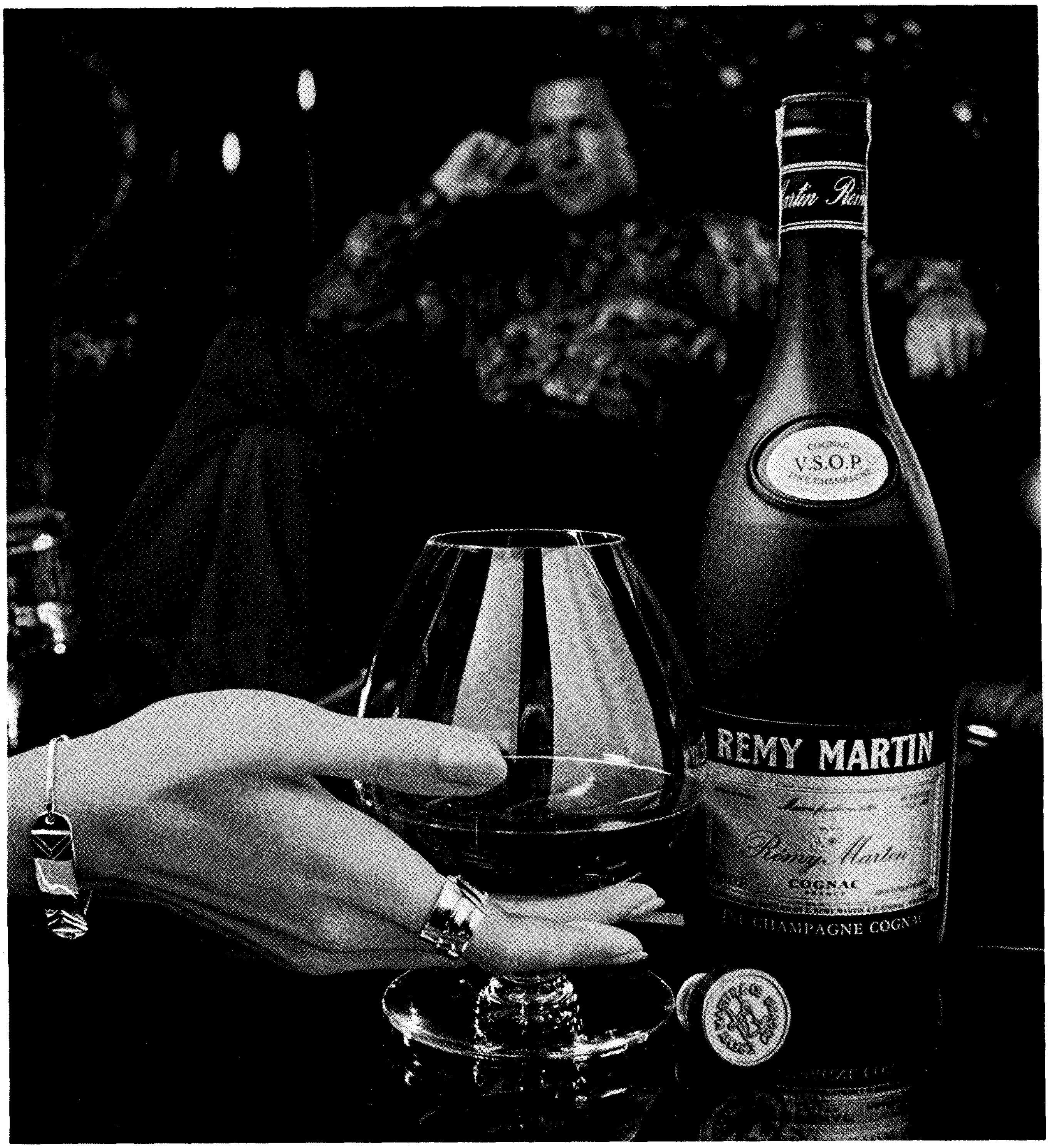
Lina enjoys the irony. She makes Giancarlo say the word *Dante* 93 times and spends an entire morning with me dubbing one complex paragraph in Italian. It is a morning I won't forget. After 156 times, she sighs, "Va bene."

The film is finished but Lina lingers on—one of the most fascinating people I know. Brave, driven, daring. She shot me with energy, made me seek and explore. She taught me about film, about my work, about myself. She made me feel alive and forced parts of me out of hiding that I was fed up with keeping under wraps.

And so I'm older now. I feel less like Sandra Dee, more like Simone Signoret. Waiters call me "Signora," the concierge calls me "Madame," when only last year it was "Signorina" and "Mademoiselle." I walk by windows and glance at my reflection and I see this woman. No more girl. No more kid stuff. Definite grown-up here. No getting around it. No turning back. ■

Have anything you want before dinner.

After dinner is reserved for Remy Martin.


Martin Remy
COGNAC
V.S.O.P.
FINE CHAMPAGNE
REMY MARTIN
Rémy Martin
COGNAC
FINE CHAMPAGNE COGNAC

Only after dinner can you devote the time and attention that Remy Martin cognac demands—and so richly repays.
And no other cognac—no other drink—can so enhance your best hours.
Forget the compromises of the day.
After dinner is reserved for Remy Martin and you.

80 Proof. Renfield Importers, Ltd. New York

Rémy Martin®
V.S.O.P.
FINE CHAMPAGNE COGNAC

The after dinner drink

'The 10 O'Clock News': It's Not Pretty, but It's Good

By Jeff Greenfield

"...Mark Monsky, an impish 36-year-old, fourth-generation New Yorker, presides over this rattletrap newsroom..."

Walk into the third-floor newsroom at WNEW-TV's East 67th Street headquarters and you have one overwhelming reaction:

They've got to be kidding.

A single room, perhaps 25 by 50 feet, holds the assignment desk, the Teletype machines, the reporters' desks, the producer's slot, the film- and tape-editing cubicles, and the tiny offices of co-anchors John Roland and Bill McCreary; two larger offices at either end of the room house chief anchor Bill Jorgensen and vice-president of news Mark Monsky. A single television camera sits at the far end of the newsroom, to shoot the dozen reporters who appear on the air from their desks. Stained brown paper bags are everywhere, and what appears to be a relay team of deliverymen runs sandwiches, hamburgers, coffee, and Cokes to the newsroom. A gastroenterologist could make a fortune here.

On any given day, managing editor John Parsons, a 40-year-old rumpled teddy bear, will be roaming the perimeter of the room with restless energy. Assistant managing editor Roger Higle will be trying to track down the always understaffed camera crews. And news director Monsky will be standing by the assignment desk, exchanging obscenities with crew members or reporters by telephone or two-way radio.

It's Mark Monsky, an impish 36-year-old, fourth-generation New Yorker, who presides over this rattletrap newsroom. But Monsky has a passionate conviction in the superiority of his news show. His comments on the opposition are cheerfully malicious: Of one Ken-and-Barbie-doll reporter, Monsky says, "He couldn't cover his way out of a paper bag." And "I wouldn't put Melba Toast—Tolliver—on my show on a bet." He will admit grudging admiration for WCBS-TV's Dave Marash and Chris Borgen, and WNBC-TV's Liz Trotta. But such compliments do not come easily to Monsky's lips. He is a mercurial figure, with a temper more characteristic of old-fashioned newspaper editors than gray-flannel broadcast executives. And he has a mordant sense of humor.

"Gabe Pressman has to leave by sundown," producer Susan Ludel told Monsky on Rosh Hashanah eve.

"Why?" Monsky asked. "What happens? Does he turn into a bat?"

The whole effect of Monsky's newsroom suggests a mock newspaper office at a fairly large journalism school. And the idea that this operation could seriously compete in local-news gathering with three local television stations owned and operated by the three commercial networks is laughable.

Laughable except for one thing: With a $3-million-a-year budget—about a third of the funds available to the network affiliates—and a perennial shortage of crews, editors, reporters, and typewriters, Monsky's news crew gets closer to the look and feel of New York than anything else that's on the air. Over the last ten years, the hour-long *10 O'Clock News* on Channel 5 has been markedly different from—and frequently better than—any of the network-supported rivals. With a one-hour jump on the competition, Channel 5 nightly attracts more than half a million television households away from prime-time network entertainment. The result? About $9 million a year in advertising billings.

Monsky pulls this off with almost no concession to the prevailing theory in local broadcast journalism that television must present the news in a "comfortable" way, with blandly attractive reporters and a large dose of soft, "back of the book" service features. *The 10 O'Clock News* is a show with a single theme: New York City is in serious trouble, and we are going to tell you what kind of trouble.

The news operation here is unlike that anywhere else, perhaps because the news director did not come to the news through television. Mark's father, Leo Monsky, was editorial assistant to William Randolph Hearst Jr. "My father killed himself trying to save those newspapers," Monsky says, "but he kept telling me to get out, that newspapers were drowning, to get into broadcasting."

Perhaps this is why Monsky, who has been at Channel 5 since 1970 and who became news director in 1974, stands so opposed to the "creeping entertainmentism" that has overwhelmed local newscasts since the late 1960s.

"You won't find our anchors chatting and laughing with each other," says 35-year-old producer Ludel. "We're not here to fool around. News is to be taken seriously."

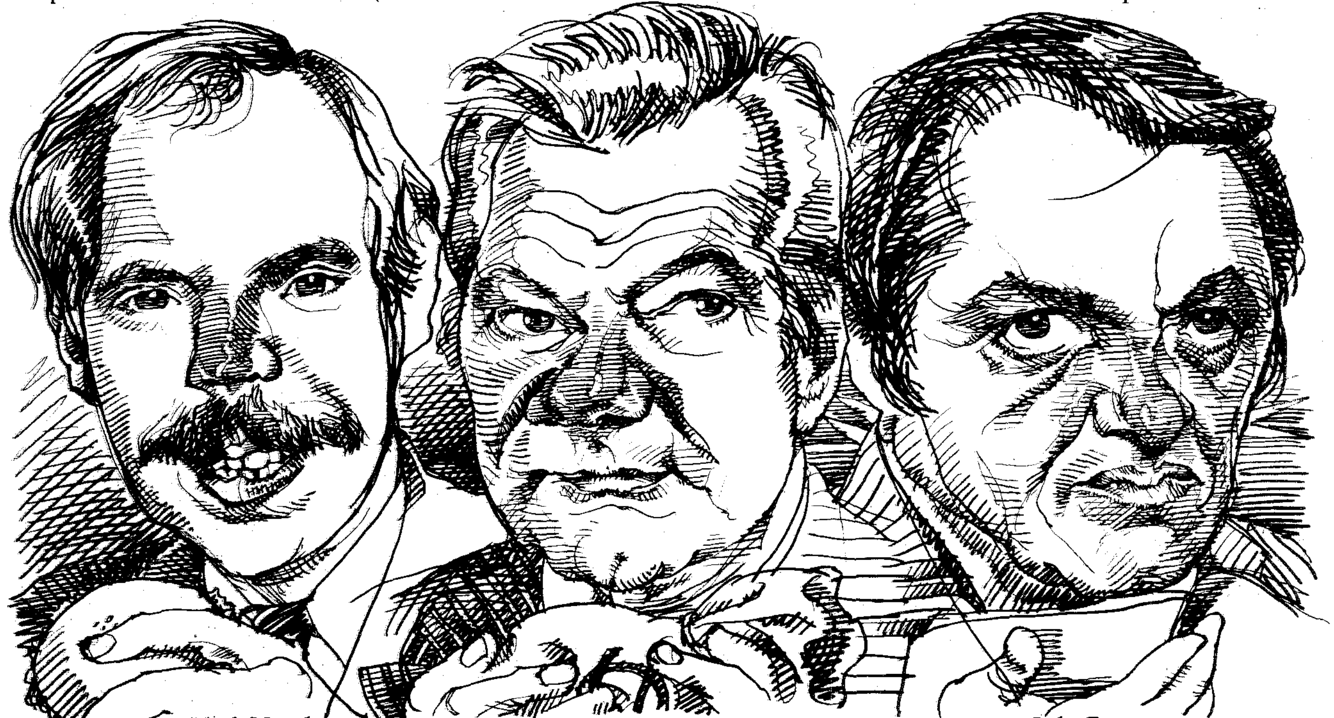
"People ask me, 'Why don't you guys smile more?' " says co-anchor Bill McCreary. "Well, if you listen to the news, there's not much to smile about."

Over the years, Channel 5 reporters have managed a series of sensational investigative stories that would make even a Hearst sit up and take notice:

> "...Technical quality is not one of its virtues, but *The 10 O'Clock News* is irresistible to anyone who cares about the city..."

☐ Steve Bauman helped to break the nursing-home scandals in 1974; he exposed the questionable fiscal tactics of city councilman and poverty plutocrat Ramon Velez; and he seriously embarrassed the Lindsay administration with 84 reports on the scandal-plagued Municipal Loan Program, an extraordinary follow-through for broadcast journalism.

☐ Christopher Jones helped to send the president of the Elizabeth (New Jersey) City Council to jail with a number of stories on municipal corruption in that city.



Mark Monsky Bill Jorgensen Gabe Pressman

☐ John Roland prowled through the car yards of the Transit Authority and helped two dissident T.A. employees expose widespread goldbricking on the job—using their "home movies" of men sleeping and playing cards while ostensibly on overtime.

☐ And more recently, Channel 5 managed to shoot actual footage, with sound recording, of a middle-level welfare worker taking bribes in return for putting ineligible applicants on the welfare rolls.

Investigative television is not without its hazards. Bauman was accused by Velez of taking a $50,000 bribe, and Jones stood trial on charges of criminal harassment in that Elizabeth, New Jersey, case. (He was acquitted of the charges.)

Not all the unique attributes of *The 10 O'Clock News* are admirable. Technical quality, for example, is not one of its virtues. Its missed cues and out-of-sync film make the show look at times like the first edition of a sleazy tabloid. And the show's concentration on local news means that national or international stories are generally handled with little depth, or with film from independent TV-news sources. Even Monsky admits that the independent footage is "horrible."

But *The 10 O'Clock News* is irresistible to anyone who cares about the city. At least some of Channel 5's local skill is a matter of lower expectations: Unlike the network competition, Monsky does no early news show, leaving his reporters and editors four more hours to plan, write, and think.

In look, feel, and approach, *The 10 O'Clock News* is New York. Not everyone on the team was born here like Monsky: Bill Jorgensen came here from Cleveland; John Roland started his career in Los Angeles; Stuart Klein is from Philadelphia. They came to stay, however. Jorgensen has been at WNEW since the show began, more than a decade ago; McCreary, a native New Yorker, has also been with the show from the beginning; and Roland has been with the show for eight years. Most of the reporting team—Steve Bauman, Bob O'Brien, Chris Jones, Marvin Scott—have been at Channel 5 for at least seven years. Other faces and voices are equally familiar: Bill Mazer, who co-anchors the sports desk, is something of a New York institution in sports reporting, and Gabe Pressman was New York's first roving broadcast journalist, beginning with WNBC Radio in 1954.

Pressman, who came to Channel 5 in 1972, has a love of local political battles that is still flourishing after some 30 years. His authority both as reporter and as moderator of political debates is an important element in Channel 5's local credibility.

"We are talking to people of *this* area," says Monsky. "I have not *once* gone to Duluth or Kansas to find some nitwit of the month who registers a nine on a consultant's machine. You have to know this town," he says. "You have to know that if you want to talk to people on the street in an Irish neighborhood, you go into the church first and get the priest to talk to you, because if he will, so will the whole neighborhood. You have to know that in a German neighborhood, if you want to know what's going on, you talk to the butcher, because that's where information flows. How do you know that if you don't know the town?"

Apart from his scorn for "outsiders," Monsky has no patience with the Beautiful Face school of broadcasting. There are a *few* Channel 5 reporters who could make it on a "pretty" news show, people like John Roland, Anthony Prisendorf, and Judy Licht. But by and

Illustrated by Gerry Gersten

large, looks are irrelevant to the show. Monsky may go too far when he says, "I have the all-time all-star ugly news team" (he is not given to understatement), but the sense of the show is that it is much less a television program than it is a news operation. You have the feeling that if they turned *The 10 O'Clock News* into a newspaper, nobody would mind much—provided they kept up the unusually high salaries. Shop steward Chris Jones estimates the average salary for reporters at $48,000 a year—higher than it is at the network-owned stations. In fact, one of the differences that struck me about Channel 5 was that, like Monsky himself, almost nobody there seems to have chosen news as a means of making it in television. Instead, they are in television as a means of making it in the news business.

They are making it with a minimum of logistical support. The three network stations use at least a dozen film and tape crews; Channel 5—on a good day—has five. *NewsCenter 4,* the biggest operation in New York, with a two-hour-a-day early-evening show and a half hour at eleven, employs 33 writers; WNEW-TV has one. At other stations, field producers help set up feature stories, sometimes do interviews in the absence of the reporter, and associate producers will work on editing the story; at Channel 5, those jobs don't exist.

Almost without exception, WNEW's people who have come from network operations sound like refugees from a Joseph Heller novel when they talk about the impact of overstaffed news operations.

"Here, you write your own piece, and you cut your own story," says Tony Prisendorf, who came to Channel 5 after four years with WNBC-TV. "One of the things I objected to over there was that they'd turn your script and narration over to somebody else, and if they took the wrong clip, your whole story was ruined."

"There's no comparison," says Milt Zane, one of Channel 5's videotape-crew members. "They have crews over there that do nothing but stand by. Here, we work three times as hard."

The leanness of the operation also means a quick answer on a story, or on a commitment of money and time.

"There are three people in charge here," says Prisendorf. "Monsky, Parsons, and Higle. Between those three guys, you'll get an answer. You don't have to wait three weeks until the story pops up in the New York *Times.*"

Lack of overseers also has meant more reportorial freedom. John Parsons, the 40-year-old managing editor, is a veteran of investigative reporting at WCBS, WABC, and WNET during its enterprising *51st State* nightly reports. "When I was with Channel 2," he says, "management had me going to so many lawyers, there was no time to do investigative reporting. Here, in two years, I haven't had so much as a telephone call. No area's taboo."

In this fall's mayoral primary, Channel 5 produced the only original idea in press coverage of the campaign: a "jury" of ordinary citizens, selected by computer and by interviews, who read position papers, interviewed candidates, and debated the issues without any pay. It was one of the most successful attempts in years to bridge the gap between political coverage and citizens. By the end, management was complaining about the cab fares and sandwich costs of the segment.

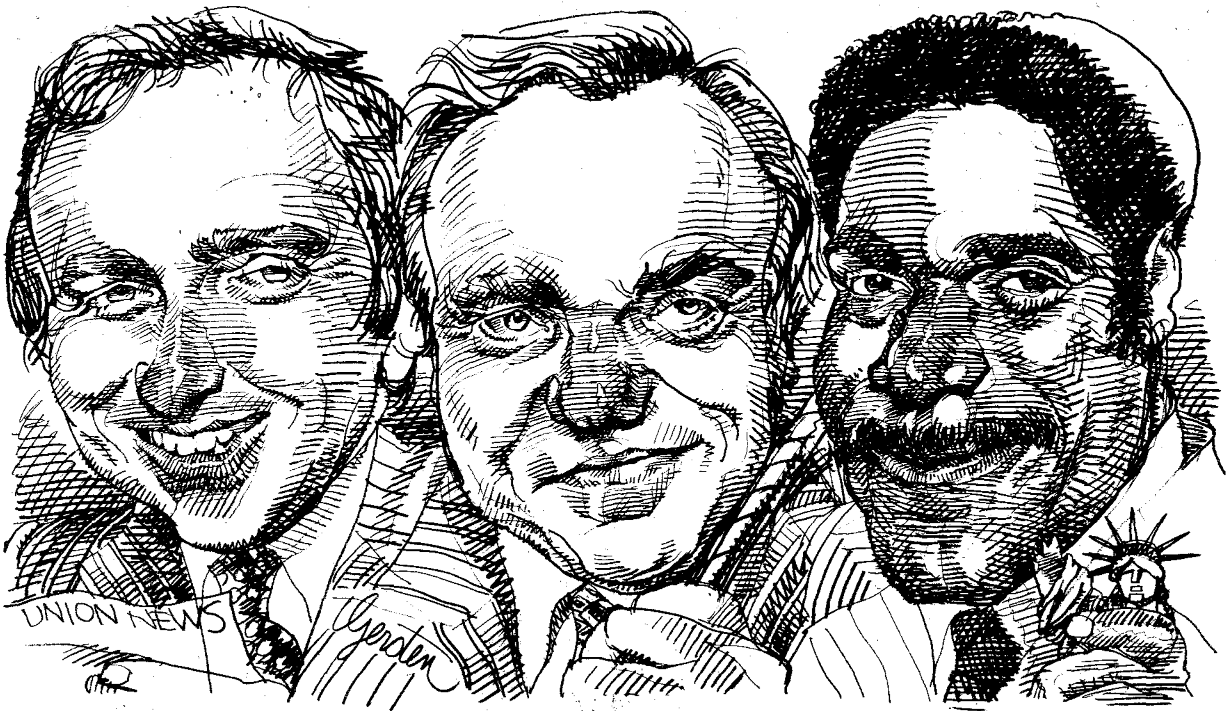
Monsky says that "the lack of money is not as frustrating as you might imagine. Sure, I masturbate about what I'd do with a lot of money. I'd try to attack the suburbs the way I attack the city. I'd put more people on the road nationally, the way we did with Pressman in 1976 and with Chris Jones now on the natural-gas shortage. I'd give my right arm to keep people in the Caribbean, along that 20th parallel—Mexico, Haiti, Puerto Rico. But would I put another six-minute report on about self-breast examination? No!"

News director Monsky is clearly at the helm of *The 10 O'Clock News.* But it's impossible to understand how the program was built without a look at his predecessor, Ted Kavanagh, who ran the show from 1968 until his departure in 1974. Kavanagh is now at work in Northern California, but his ghost still haunts the newsroom.

"Kavanagh lived here," Bill McCreary remembers, "and he expected you to live here too. He was like a madman with a dream. He'd call you at 7 A.M. if you'd been up working till 2 A.M. and say, 'Let's go—we've got a story.' "

"Working for Kavanagh was a full-time occupation," says Chris Jones. "He was always threatening to fire you. But he had a great sense of news. I hate the guy's guts, but I love him. And he was a fantastic news director."

It was Kavanagh who set a political



Christopher Jones **Bill Mazer** **Bill McCreary**

"...'Martin Abend is the voice of people who don't have a voice,' says Monsky. 'Who's gonna speak for them? Eric Sevareid?'..."

tone in the Channel 5 offices ("We used to have *incredible* political battles here," Steve Bauman says). Kavanagh is a Jew who believed that Jewish liberals were selling Israel down the river with their anti–Vietnam war protests, and who believed that the middle class was being shafted by liberal bleeding hearts. He brought in Martin Abend, whose political commentary so inflamed the newsroom that nineteen staffers signed a petition urging that Abend be fired. Only one of those signatories is still at Channel 5. But Kavanagh did attempt to get to the heart of specific corruptions—whether under the label of liberalism (the poverty and welfare programs) or not.

As for Abend, Monsky calls him "the voice of people who don't have a voice. They're second-, third-, fourth-generation Americans who paid their dues to the American Way, and somewhere somebody changed the rules. Now there's a sense among them that 'I'm the one getting it in the neck, and I'm pissed.' Who's gonna speak for them? Eric Sevareid?"

One of Kavanagh's legacies that still haunts Channel 5 is the great crime wave: incessant and detailed coverage of murders and rapes, with a seemingly endless series of body bags and corpses.

"Ted believed that crime was the most serious problem facing New York," John Roland says. "Now we don't play up crime stories, and I'm not sure whether that is good or bad."

Others at Channel 5 have much stronger opinions.

"It was disgusting to all of us," says Jorgensen, "because Ted's idea of continuity was to put a rape next to a murder next to a robbery—an entire violence section. It not only lost its impact, but when you have cops and cabbies telling you there's too much violence, when your barber is saying, 'Lotsa blood,' you know you've gone too far."

Kavanagh's successor, Mark Monsky, has in fact cut back substantially on crime coverage—but, as with the New York *Daily News*, Channel 5 still has the lingering reputation of a blood-spattered tabloid, even though the reality has changed. On the other hand, 5 also has an unusual kind of energy, with reporters and crew members working longer, harder days than their competitors—and, apart from budget necessity, this spirit of the little guy out to better the big guys seems traceable directly back to Kavanagh.

Monsky himself may soon be moving on to other battles. He is itching for a national canvas, and indications are he is going to get it. Metromedia has begun serious study of a nationwide news hookup, perhaps piggyback on plans by Paramount to supply entertainment programs to independent stations on a "fourth network" basis within a few months. Should the Paramount project go ahead, and should Metromedia supply news packages to these stations, Monsky would become the vice-president for news for this operation. He already has ideas for doing it differently.

"Why," he asks rhetorically, "do you need eighteen bureaus around the world, like CBS has? Don't jet planes go 600 miles an hour? Does it cost more to charter a jet than to maintain a bureau?"

Whether America is ready for a news operation with the look and texture of *The 10 O'Clock News* is an open question. And whether the obstacles to worldwide coverage could be overcome with limited budgets and staff is debatable. But at least in New York, *The 10 O'Clock News* has supplied one piece of good news amid the stories of corruption and malfeasance and fiscal crisis, and that is that you can do television journalism in a way that makes the journalism count a lot more than the television. ■

Jorgensen: He Writes Like He Talks

On camera, 50-year-old Bill Jorgensen looks like an older, solidly respectable, silver-haired businessman, the kind of anchor who says, in the words of a reporter, "I don't care if you like me or not, but I know what's happened and I'm not going to lie to you." Off camera, in casual clothes, with a cigar in his mouth, Jorgensen looks like a beachcomber whose idea of paradise is a fishing boat and a lazy afternoon. He clearly would not win any popularity contests in the newsroom; he is considered aloof, a bit indifferent to the show, and his salary—estimated at more than $200,000 a year—is a source of some resentment.

Jorgensen himself recalls that "when I was a kid, I saw Dave Garroway in Chicago, before he had come to the *Today* show. I asked him, 'What's the biggest problem you have?' He said, 'I spend 90 percent of my time keeping the jackals off my heels.' I didn't know what he meant then, but I sure as hell do now. When you walk in that door as Mr. Prime Anchor, Mr. Moneybags, when you're outearning your boss, it's a difficult situation. There are at least two guys in the newsroom praying for me to have a heart attack."

Whatever their personal feelings, all of them recognize in Jorgensen not just a good anchor—"the hub of the wheel," in Monsky's phrase—but an extraordinary newswriter, perhaps the best in the city. (Jorgensen says Walter Cronkite once told him he wanted his writers to write the way Jorgensen sounds.)

The key, Jorgensen says, is "to write as I would try to talk to you over a beer. The last piece of copy I want to see is 'Today, the Senate committee investigating Bert Lance . . . .' We violate all sorts of rules of grammar—because it's conversational."

Jorgensen and writer Bob Campbell work very hard at what is called "backing in" to a story—that is, setting up, in a sentence or two, a reference point that will carry the viewer into the story before immersing him in facts. So, for example:

☐ A piece on CIA "mind-control" experiments will begin, "It seems like something out of a James Bond movie. . . ."

☐ A piece on a housing dispute will start, "Sometimes, it seems that landlords and tenants are at war in New York City. . . ."

☐ A story on the failure to sell new city bonds will begin, "New York City was all set to sell from $200-million to $300-million worth of notes next Monday. . . ."

"They only get one shot," Campbell says. "It isn't like print. They have to get it the first time."

—J.G.

BEGIN WITH BELGIUM.

A LITTLE COUNTRY WITH A LOT OF EUROPE.

London is a mere 60 minutes west by plane. Paris, a delightful 3-hour drive south past scenic Mons. One hundred and thirty-five miles to the north lies Amsterdam. On the east, borders Germany.

Yet what makes Belgium the ideal place to begin a European vacation is not just that it's encompassed by the rest of Europe, but that it encompasses the best of Europe.

In Belgium, you'll begin with beautiful city after beautiful city. Brussels, the magnificent gateway to Europe. And Bruges, the enchanting city of winding canals. And Antwerp, the home of the great master Peter Paul Rubens. And Tournai, with its historic cathedral.

You'll begin with restaurants where the ambience is as intriguing as the food.

You'll begin with exciting cabarets, friendly beer halls, pommes frites and waffles.

You'll begin with cathedrals and museums and art.

You'll begin with a country whose people will open their hearts as well as their arms to you. Begin with Belgium.

Above all, begin Belgium with Sabena and enjoy Belgium's Bonus Days. Up to $300 worth of free or discounted hotels, dining, theatres, sightseeing, and car rentals. Courtesy of the Belgian National Tourist Office.

And with Sabena, you've begun with the only airline with nonstop 747's to Belgium. See your travel agent or Sabena Belgian World Airlines.

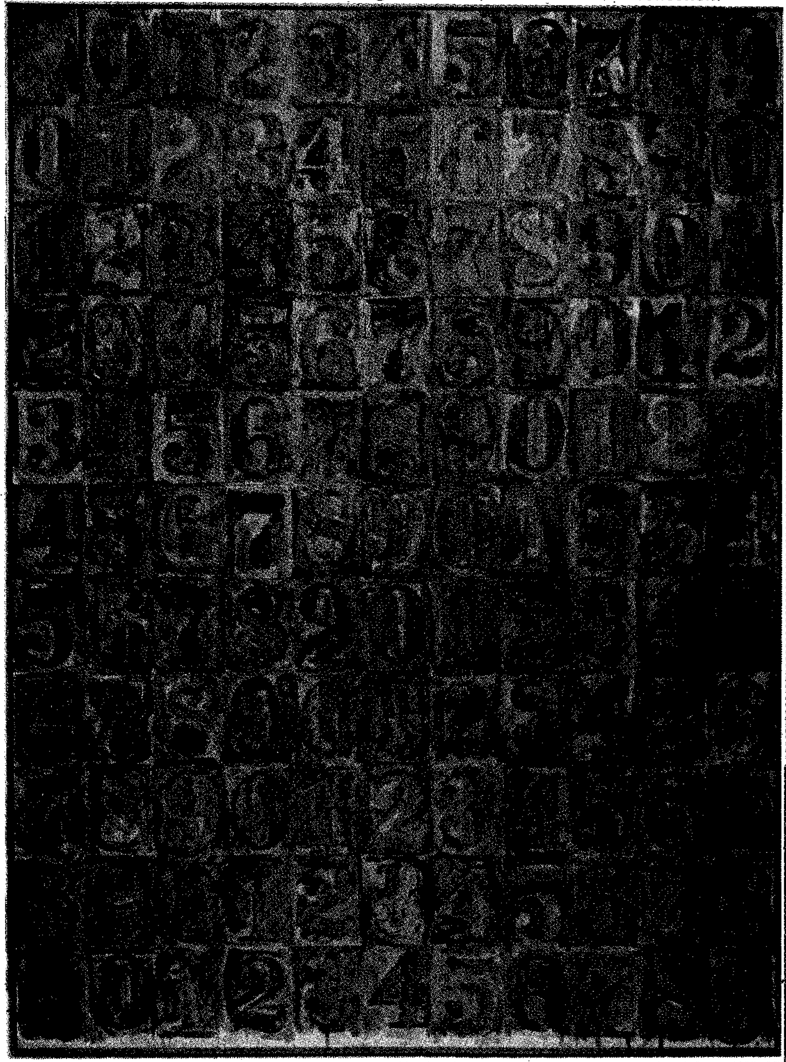
SABENA

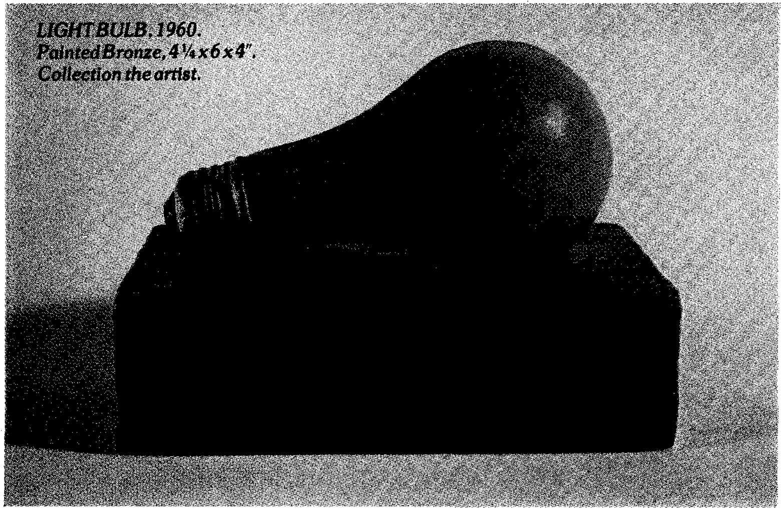
SABENA
SABENA

BELGIUM BY SABENA.

“Take a

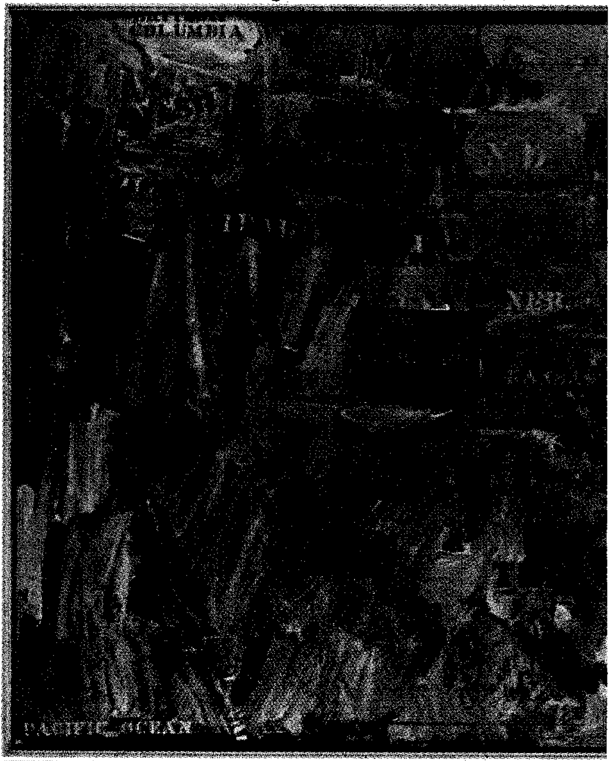
GRAY NUMBERS, 1958. Encaustic and collage on canvas, 67 x 49½". Private collection.

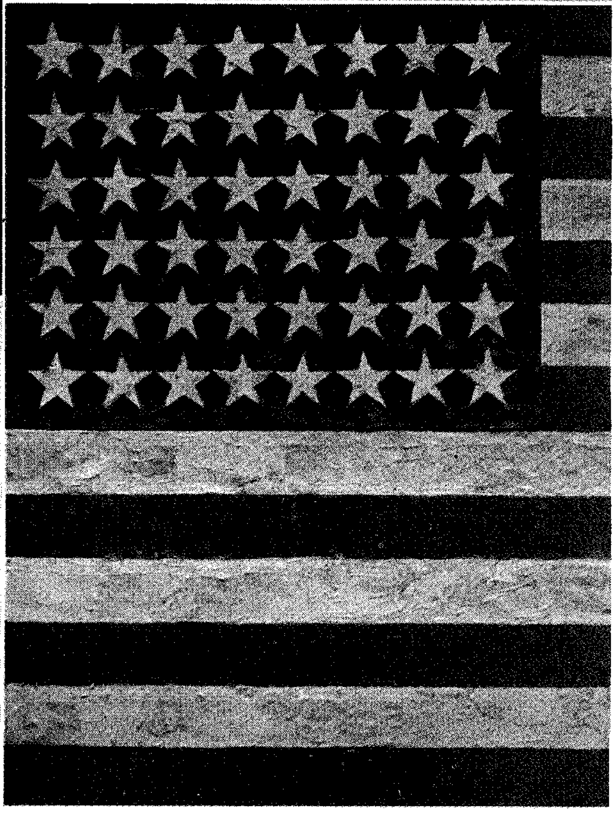




LIGHT BULB, 1960.
Painted Bronze, 4¼ x 6 x 4".
Collection the artist.

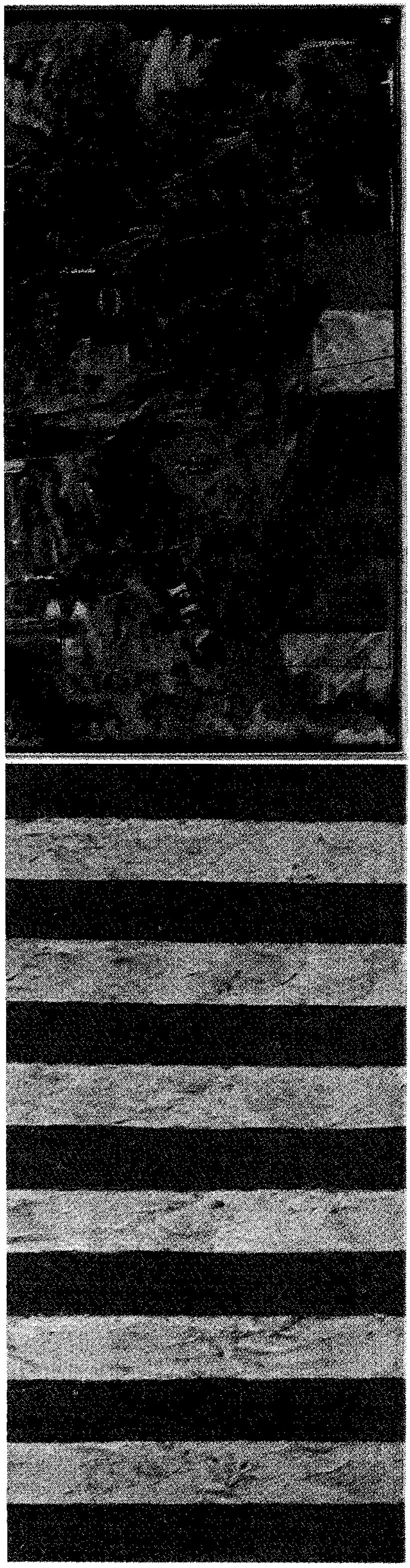
MAP, 1963. Encaustic and collage on canvas, 60 x 93". Private collection


COLUMBIA
NEBR
PACIFIC OCEAN



object.

Do something to it.
Do something else to it.
Do something else to it."



FLAG, 1955. Encaustic, oil and collage on fabric. 42¼ x 60⅝". The Museum of Modern Art, N.Y.

That's a quotation from the notebooks of Jasper Johns, and you can see some of the classic results on the left—and a comprehensive exhibition of his works at the Whitney Museum of American Art this fall.

It's not a prescription for every artist; it's a description of the art of becoming, of a way of traveling from the known to the unknown.

And for more than 20 years, Johns has taken the journeys and brought back not merely things to see, but a fresh way of seeing the things we see.

That's one reason we sponsored this survey of the artist's work, and why we invite you to see it at the Whitney Museum or at the other museums listed below. In our business, as in yours, it's necessary to see fresh promise in familiar things, and to be reminded that our best guides in the journey toward the unknown are individual imagination, individual creativity and individual innovativeness. Sponsorship of art that reminds us of these things is not patronage. It's a business and human necessity.

If your company would like to know more about corporate sponsorship of art, write Joseph F. Cullman 3rd, Chairman of the Board, Philip Morris Incorporated, 100 Park Avenue, New York, N.Y. 10017.

Philip Morris Incorporated

It takes art to make a company great.

Makers of Marlboro, Benson & Hedges 100's, Merit, Parliament, Virginia Slims and Multifilter; Miller High Life Beer, Lite Beer and Löwenbräu Light and Dark Special Beer.

"Jasper Johns," an exhibition organized by the Whitney Museum of American Art, New York, N.Y. appears there from Oct. 18, 1977 to Jan. 22, 1978; Museum Ludwig, Cologne, Feb. 12 to April 9, 1978; Centre National d'Art et de Culture Georges Pompidou Musée National d'Art Moderne, Paris, April 30 to June 29, 1978; The Seibu Museum of Art, Tokyo, July 28 to Sept. 20, 1978; San Francisco Museum of Modern Art, Oct. 15 to Dec. 10, 1978. The exhibition is made possible by grants from the National Endowment for the Arts and Philip Morris Incorporated.

The marathon.

The ultimate test of a runner. And a fabric.

Fabric of Creslan® More and more, the runaway choice with America's serious runners.

Sweat in it. And Creslan is absorbent, dries fast, stays colorfast, and resists shrinking. Pull it on and off. And Creslan keeps its shape. Look at it. And those brilliant fabrics of 100% Creslan and blends of Creslan with cotton keep looking great.

That's why top sweatshirt and warm-up suit manufacturers have turned Creslan acrylic fiber into the nation's official running uniform. Look for these great styles at your favorite store. They all carry the Creslan label.

Creslan®

Creslan is the registered trademark of American Cyanamid Company for acrylic fiber.

Pictured from left to right: Bassett-Walker, Roanoke Fashions, Sale Knitting, Pannill Knitting, Roanoke Fashions, Pannill Knitting, Sale Knitting, Bassett-Walker.

Off and Running!

A Viewer's Guide to the Marathon

By James F. Fixx

"...Around the eighteen-mile mark, glycogen fails you. The world's first marathoner discovered this. He stopped–dead..."

Just as an aeronautical engineer, using a wind tunnel, can prove that a bumblebee can't fly, so any physiologist can demonstrate that most human beings are incapable of running the 26.2 miles of a marathon. Somewhere around the eighteen-mile mark, even if you're well trained and determined, the chemical that gives you energy—it's called glycogen—is all too likely to fail you. When that happens, nothing can help you. Not willpower. Not the roared encouragement of the crowd. Not the most fervently heartfelt prayers. You simply stop. Period. (History's first marathoner, a fifth century B.C. Greek named Pheidippides, discovered this the hard way. Having run from Marathon to Athens, he too stopped—dead.)

Isn't it curious, then, that 5,000 otherwise sober men and women have paid $5 apiece for the privilege of attempting to run 26.2 miles on the streets of New York City this Sunday? And isn't it doubly curious that all but a few, in apparent defiance of nature's laws, will somehow manage to make their way from the Staten Island end of the Verrazano Bridge, through Brooklyn, Queens, the Bronx, and Manhattan, finally to end—even if it is in slumped exhaustion—at Tavern-on-the-Green?

There is really no single explanation for it, for the phenomenon we will witness on Sunday is the result not just of training, guts, desire, and drive but also of self-hypnosis, lunacy, luck, and a bizarre dietary practice called carbohydrate loading, in which, by stuffing yourself before a race with spaghetti, bread, cake, and other carbohydrate sources, you fill your system with considerably more chemical energy than it normally contains. If all these factors work together—and there is no guarantee that they will—then you may finish a marathon in a decent time.

That's why, to the cognoscenti, watching a marathon is so fascinating. At one moment you will see a runner bobbing happily along in seemingly effortless rhythm. Then, suddenly, his style shatters into a ragged, halting death march. If you relish the sight of suffering, marathon watching is your sport, just as it is if you like the idea of human beings performing at the very frontier of their potential.

Sunday's race will afford New Yorkers an unprecedented opportunity to see all those things at their vivid best. The 1977 New York Marathon, the second to traverse all five boroughs, will be one of the largest ever held anywhere in the world and will include the most prestigious assemblage of marathoners ever to gather at the same starting line. Among them will be the wisp-thin defending champion, Bill Rodgers, winner of the 1975 Boston Marathon and a member of the 1976 U.S. Olympic team; the Olympic medalist Frank Shorter, the most celebrated distance runner of our time; Jerome Drayton of Toronto, this year's winner at Boston; Ian Thompson, a fleet-footed English linguist who in 1974 ran the world's second-fastest marathon, a 2:09:12; his countryman Ron Hill, a research chemist who has run in three Olympics and who, like Rodgers and Drayton, is a Boston Marathon winner; Don Kardong, a member of our 1976 Olympic marathon team; Tom Fleming of the New York Athletic Club; Finnish runner Lasse Viren; England's Chris Stewart, who finished a strong third in last year's New York City Marathon; not to mention some distinguished women runners, among them Miki Gorman of San Fernando, California, who at 41 was the top female finisher last year.

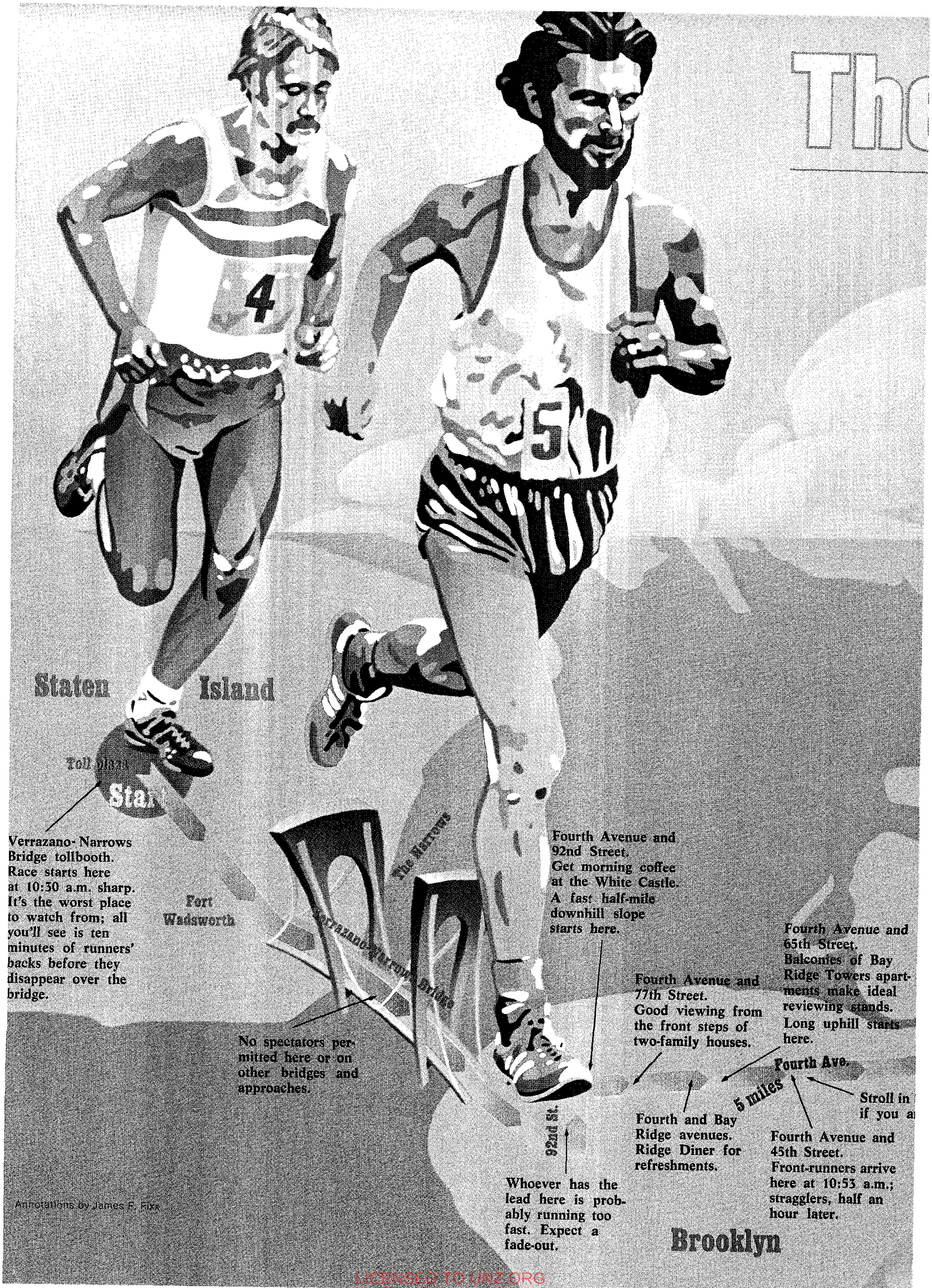
In fact, just about the only marathoners of note who won't be in New York on Sunday are Waldemar Cierpinski of East Germany, winner of the 1976 Olympic marathon, and the world's record holder, Derek Clayton of Australia, who has retired from competition. Because the women's national marathon championship is scheduled for the same day in Minneapolis, the women's field won't be a strong one. For the men, however, a new world's record, something better than Clayton's 2:08:33.6, is a real possibility.

One of the beauties of New York's marathon is that it is not just for the elite. The other day, while running around the Central Park reservoir, I fell into conversation with two middle-aged runners, a hosiery salesman and a burglar-alarm dealer, who run five or six miles a day. They were planning, with more than a little anxiety, to attempt their first marathon this Sunday. I also know of a judge who plans to run, a millionaire, a garbage man, at least two firemen, several writers (one of pornography), a mother of quadruplets, and so many doctors that I fear for the health care of the nonrunning populace that day. These are neither superathletes nor, as is occasionally suggested darkly, freaks. They are our *(Continued on page 59)*

James F. Fixx is a marathon runner and the author of The Complete Book of Running, *which Random House will publish on the day of the New York City Marathon.*

Illustrated by Nicholas Gaetano

Th


4
5
Staten Island
Toll plaza
Start
Fort Wadsworth
The Narrows
Verrazano-Narrows Bridge
92nd St.
Fourth Ave.
5 miles
Brooklyn

Verrazano- Narrows Bridge tollbooth. Race starts here at 10:30 a.m. sharp. It's the worst place to watch from; all you'll see is ten minutes of runners' backs before they disappear over the bridge.

No spectators permitted here or on other bridges and approaches.

Fourth Avenue and 92nd Street. Get morning coffee at the White Castle. A fast half-mile downhill slope starts here.

Whoever has the lead here is probably running too fast. Expect a fade-out.

Fourth Avenue and 77th Street. Good viewing from the front steps of two-family houses.

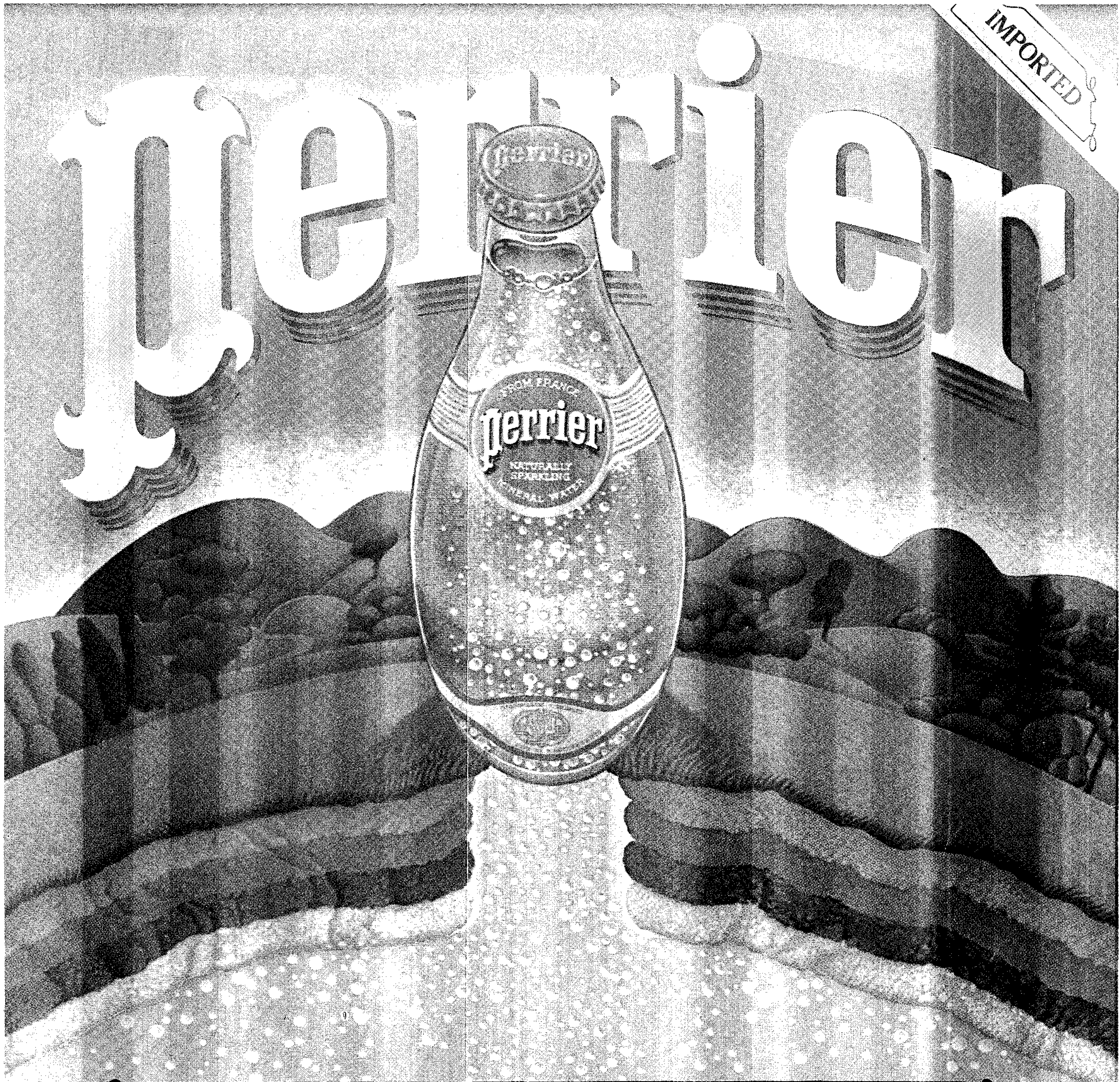
Fourth and Bay Ridge avenues. Ridge Diner for refreshments.

Fourth Avenue and 65th Street. Balconies of Bay Ridge Towers apartments make ideal reviewing stands. Long uphill starts here.

Fourth Avenue and 45th Street. Front-runners arrive here at 10:53 a.m.; stragglers, half an hour later.

Stroll in
if you a

Annotations by James F. Fixx



Naturally sparkling from the center of the earth.

Today, Man artificially carbonates his drinks and mixers.

But *not* Perrier.

The miracle of Perrier is *natural carbonation:*

Lighter, more refreshing and more delicate than any made by Man.

That "miracle" takes place deep below the surface of the earth in Southern France near Vergeze.

There, delicate gasses—trapped over 140 million years ago in the volcanic eruptions of the Cretaceous Era—are released and rise through porous limestone and cracked marls to add natural life and sparkle to the icy waters of a single spring: *Source Perrier.*

The result is Perrier.

Bottled directly from Nature. With no chemicals, preservatives, flavorings or additives of any type.

And no calories.

100% natural Perrier.

Pure refreshment served chilled with a slice of fresh lemon or a wedge of lime. So versatile it adds "the sparkle of champagne" to fine wines. And, with imported spirits, is the mixer *par excellence.*

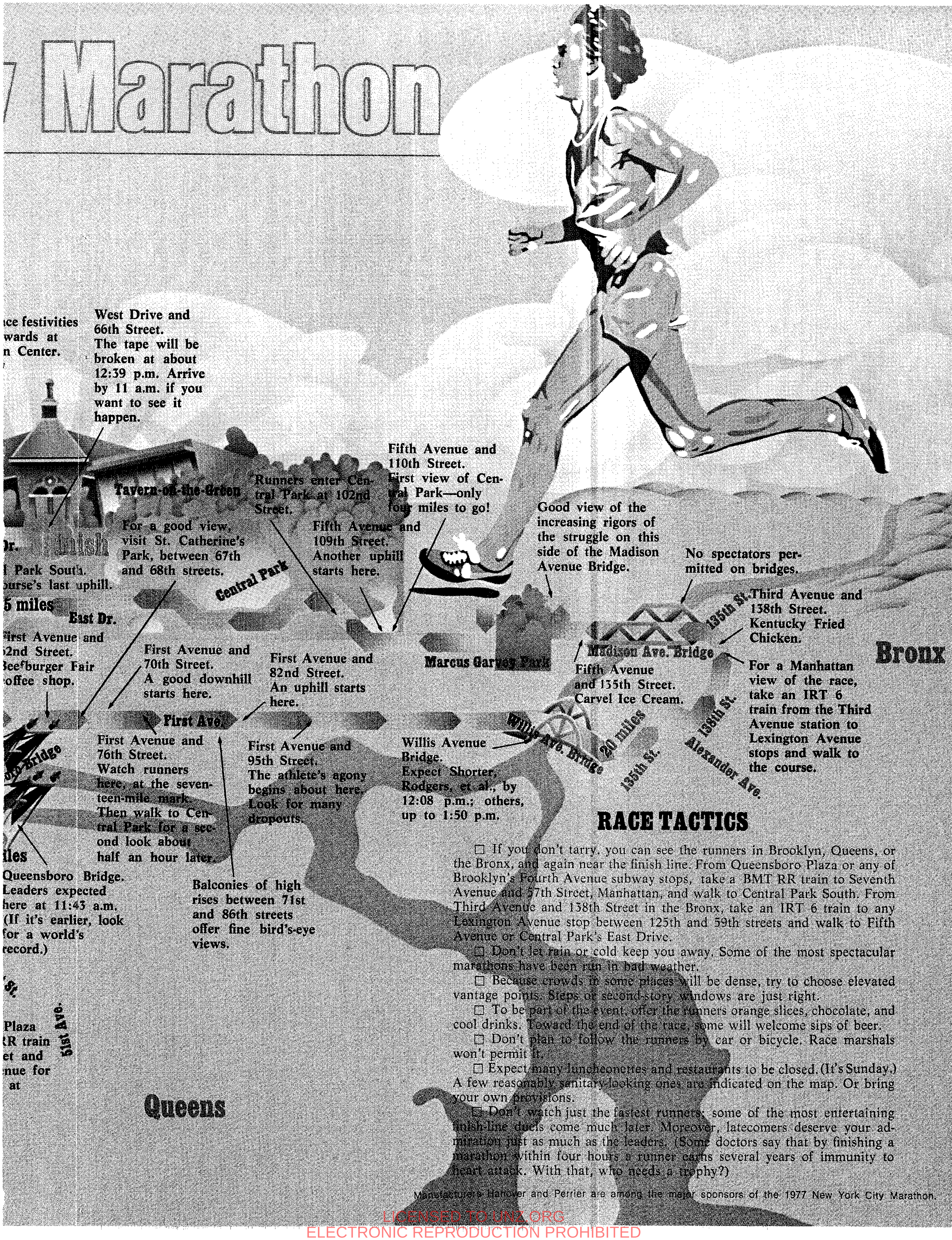
Imported Perrier.

It is the product of Nature and the love of France.

Enjoy it in good health.

©1979 Great Waters of France, Inc., 950 Third Avenue, New York, N.Y. 10022.

Marathon



ice festivities
wards at
n Center.

West Drive and
66th Street.
The tape will be broken at about 12:39 p.m. Arrive by 11 a.m. if you want to see it happen.

l Park South.
ourse's last uphill.

For a good view, visit St. Catherine's Park, between 67th and 68th streets.

Runners enter Central Park at 102nd Street.

Fifth Avenue and 110th Street.
First view of Central Park—only four miles to go!

Fifth Avenue and 109th Street.
Another uphill starts here.

Good view of the increasing rigors of the struggle on this side of the Madison Avenue Bridge.

No spectators permitted on bridges.

Third Avenue and 138th Street.
Kentucky Fried Chicken.

Fifth Avenue and 135th Street.
Carvel Ice Cream.

For a Manhattan view of the race, take an IRT 6 train from the Third Avenue station to Lexington Avenue stops and walk to the course.

irst Avenue and
2nd Street.
eefburger Fair
offee shop.

First Avenue and 70th Street.
A good downhill starts here.

First Avenue and 82nd Street.
An uphill starts here.

First Avenue and 76th Street.
Watch runners here, at the seventeen-mile mark. Then walk to Central Park for a second look about half an hour later.

First Avenue and 95th Street.
The athlete's agony begins about here. Look for many dropouts.

Willis Avenue Bridge.
Expect Shorter, Rodgers, et al., by 12:08 p.m.; others, up to 1:50 p.m.

Queensboro Bridge.
Leaders expected here at 11:43 a.m. (If it's earlier, look for a world's record.)

Balconies of high rises between 71st and 86th streets offer fine bird's-eye views.

Plaza
R train
et and
nue for
at

RACE TACTICS

☐ If you don't tarry, you can see the runners in Brooklyn, Queens, or the Bronx, and again near the finish line. From Queensboro Plaza or any of Brooklyn's Fourth Avenue subway stops, take a BMT RR train to Seventh Avenue and 57th Street, Manhattan, and walk to Central Park South. From Third Avenue and 138th Street in the Bronx, take an IRT 6 train to any Lexington Avenue stop between 125th and 59th streets and walk to Fifth Avenue or Central Park's East Drive.

☐ Don't let rain or cold keep you away. Some of the most spectacular marathons have been run in bad weather.

☐ Because crowds in some places will be dense, try to choose elevated vantage points. Steps or second-story windows are just right.

☐ To be part of the event, offer the runners orange slices, chocolate, and cool drinks. Toward the end of the race, some will welcome sips of beer.

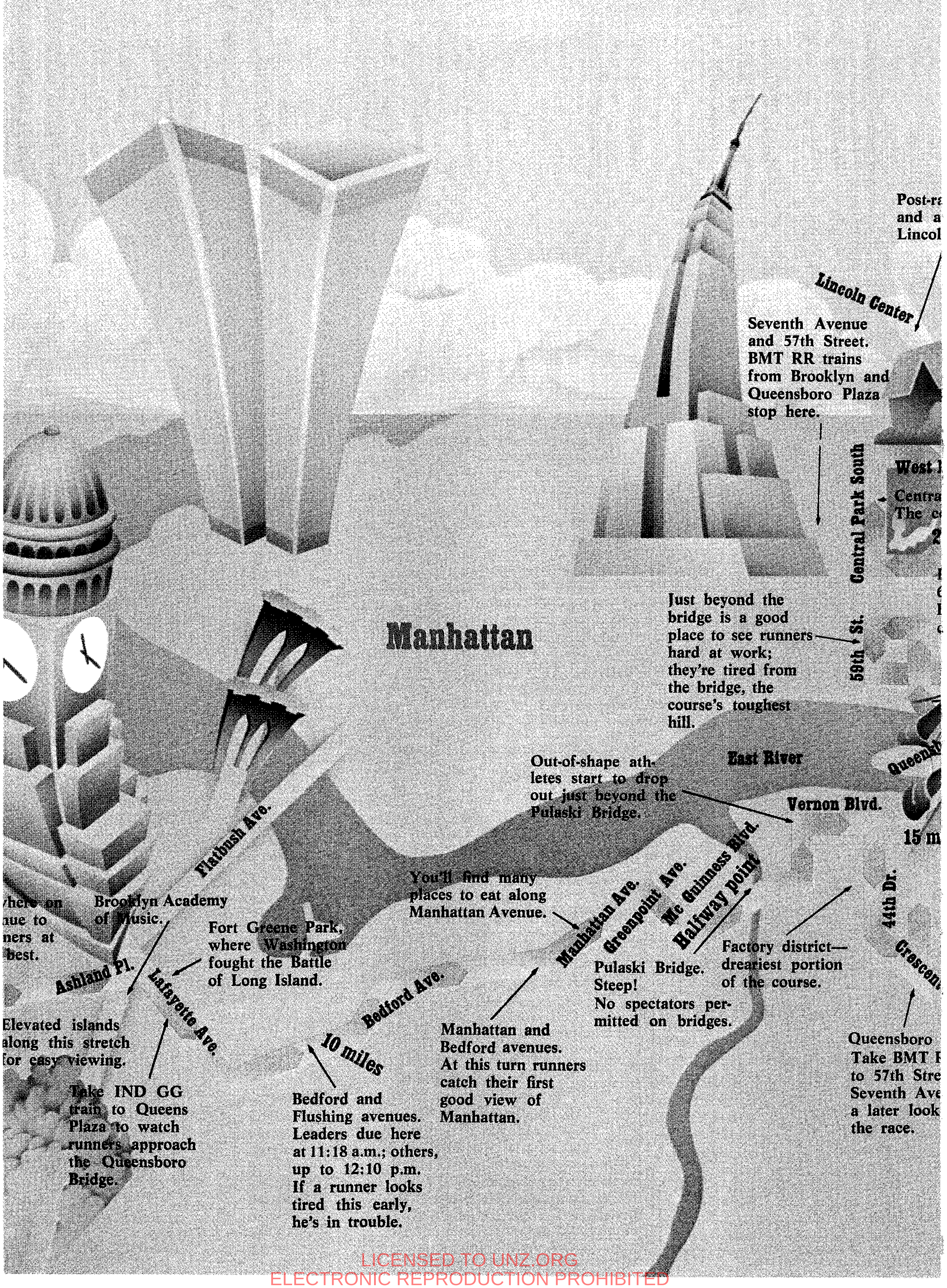
☐ Don't plan to follow the runners by car or bicycle. Race marshals won't permit it.

☐ Expect many luncheonettes and restaurants to be closed. (It's Sunday.) A few reasonably sanitary-looking ones are indicated on the map. Or bring your own provisions.

☐ Don't watch just the fastest runners; some of the most entertaining finish-line duels come much later. Moreover, latecomers deserve your admiration just as much as the leaders. (Some doctors say that by finishing a marathon within four hours a runner earns several years of immunity to heart attack. With that, who needs a trophy?)

Manufacturers Hanover and Perrier are among the major sponsors of the 1977 New York City Marathon.

Great New York City


Lincoln Center
Central Park South
59th St.
West I
Manhattan
East River
Vernon Blvd.
Queensb
15 m
44th Dr.
Crescent
Flatbush Ave.
Ashland Pl.
Lafayette Ave.
Bedford Ave.
10 miles
Manhattan Ave.
Greenpoint Ave.
Mc Guinness Blvd.
Halfway point

Post-ra
and a
Lincol

Seventh Avenue and 57th Street. BMT RR trains from Brooklyn and Queensboro Plaza stop here.

Centra
The c

Just beyond the bridge is a good place to see runners hard at work; they're tired from the bridge, the course's toughest hill.

Out-of-shape athletes start to drop out just beyond the Pulaski Bridge.

You'll find many places to eat along Manhattan Avenue.

here on
nue to
ners at
best.

Brooklyn Academy of Music.

Fort Greene Park, where Washington fought the Battle of Long Island.

Pulaski Bridge. Steep!
No spectators permitted on bridges.

Factory district—dreariest portion of the course.

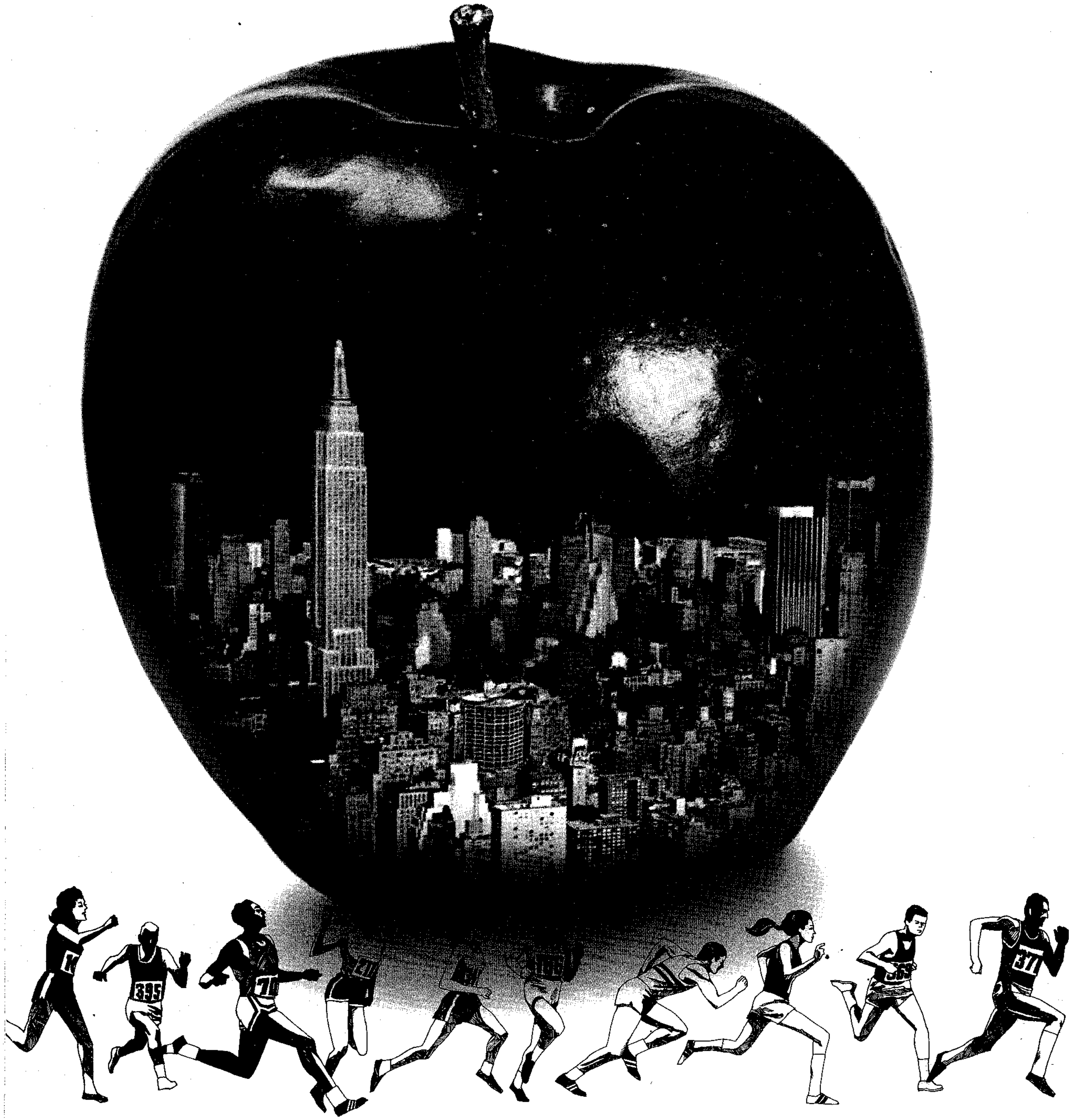
Elevated islands
along this stretch
for easy viewing.

Take IND GG train to Queens Plaza to watch runners approach the Queensboro Bridge.

Bedford and Flushing avenues. Leaders due here at 11:18 a.m.; others, up to 12:10 p.m. If a runner looks tired this early, he's in trouble.

Manhattan and Bedford avenues. At this turn runners catch their first good view of Manhattan.

Queensboro
Take BMT F
to 57th Stre
Seventh Ave
a later look
the race.



See Jack run.
See Jane run.
See New York run.

Once again, Manufacturers Hanover is pleased to be a major sponsor of the New York City Marathon.

To the thousands of entrants—men and women, members of teams and individual contenders—the "Run through the City" is a test of stamina and a challenge of the stopwatch. Station yourself along the course and cheer them on.

To Manufacturers Hanover, the five-borough marathon demonstrates anew the vitality of spirit and diversity of events that make New York New York.

That's why Marathon '77 is the apple of our eye.

MANUFACTURERS HANOVER

"...Few feats are more difficult than coming from behind when you're too exhausted to distinguish Central Park from a bridge..."

(Continued from page 53) neighbors.

To welcome all these runners, and those who will cheer them on, the race's organizers have gone to no little trouble. They have measured the course six times; cajoled a carpeting company into covering an entire lane of the treacherously uneven Queensboro Bridge; arranged for live coverage by WCBS radio and an 11:30 A.M. update and a 12:30 P.M. broadcast of the finish on Channel E on Manhattan Cable TV; persuaded practically every city department to work in uncharacteristically harmonious concert; arranged with the MTA for free transportation to the finish line for disabled runners; booked Lincoln Center's Footlights Cafeteria for a post-race buffet and Avery Fisher Hall for the awards ceremony; and even planned hour-long helicopter flights over the course at $50 a passenger. (For reservations, should any still be available, call 595-3389.)

It's hardly necessary, however, to spend $50 to watch the race. For most New Yorkers, all that's required is to walk a few blocks or take a bus or subway to the portion of the course closest to where you live (see map). If you know what to look for, each part is special. In the first ten miles—roughly to Brooklyn's Bedford Avenue—you'll see the runners at their lithe and limber best. Because an ancient marathoning adage decrees that if you're not still fresh at the ten-mile mark you're in deep trouble, the contestants will be conserving energy here. The front-runners will be humming along in a meditative little clot at five minutes a mile, surreptitiously watching each other's style as they wait for signs of weakening. The others will come into sight more slowly, their minds intent on keeping loose and running at an unvarying speed, for mainly they are competing not against others but against their own finitude. Many, carrying stopwatches, will consult homemade timetables.

Even during this early stretch there will be clues to the race's outcome. The main clue is who's toward the front. Almost as important is the weather. Most marathoners like it cool, but some like it cooler than others. Rodgers, for example, will be in his element if it's in the fifties and overcast. Thompson and Hill thrive in a chill drizzle. Shorter can't stand rain. (Remember Montreal?) If it should be an unusually warm day for October, everybody's time will suffer and there will almost certainly be no record. Similarly, an unseasonable cold snap will mean the runners will be slowed by the burden of heavy clothing.

By the time the athletes reach the fifteen-mile mark, you'll start seeing evidences of marathoning's rigors. Runners who have trained less than eight or ten miles a day will begin to drop out, kneading cramps. The front-runners, their race beginning in earnest now, will start testing each other. Rodgers, who is happiest running alone, will probably increase his pace. Shorter can be expected to throw in bursts of speed to see who's still a serious contender. Thompson, currently making a comeback after two unspectacular years, will push hard. Meanwhile, the vast plodding pack will press diligently on, hoping no vital moving parts malfunction. By the time a runner reaches the long upward slope of the Queensboro Bridge, the fun has pretty much gone out of the day. From here on, it's just a matter of scheming to survive.

In last year's race, the trek up the footpath along the FDR Drive was the doldrums—four monotonous, soul-crushing miles during which nothing happened except that you felt worse at every step. This year, mercifully, the course has been routed along First Avenue, a change that will add both variety and a few cheers from spectators. Such encouragement really does help. It is, remember, during this uptown leg, at about eighteen miles, that glycogen all but disappears and the struggle intensifies. Somehow, cheers and applause bestow fresh power.

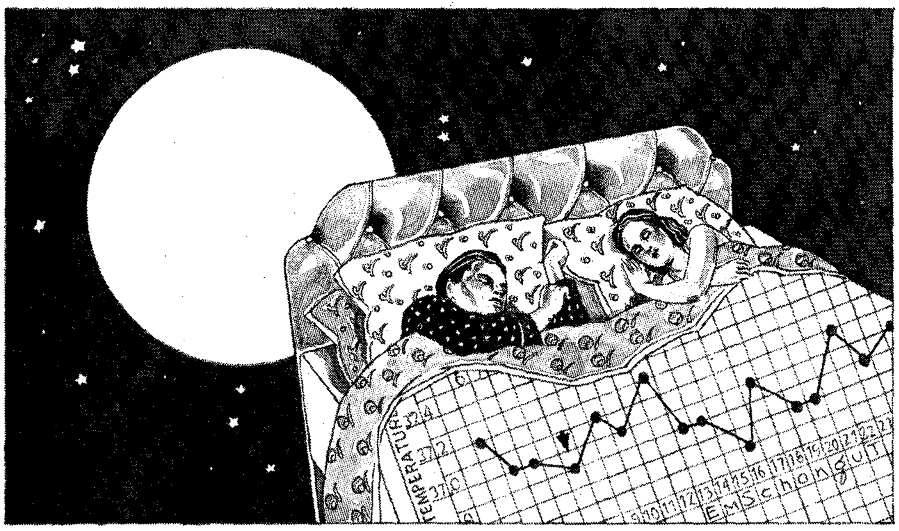
The most painfully telling part of the race is the winding stretch from the Bronx southward. Whoever is in the lead here is likely to end up the winner, for few feats are more difficult than coming from behind when you're too exhausted to distinguish Central Park from the Willis Avenue Bridge. During this portion the front-runners, it is true, will continue to look relaxed and springy. But don't be fooled. Like the rest of us, they are in agony, wondering why they ever decided to do this awful thing.

Why, exactly, do they do it? Much has been written about the ecstasies of running, the so-called runner's high. It's an overrated phenomenon. In a decade of running I have felt sanctified and beatific a dozen times at most. Most of the runners I've talked with feel the same way; running, for all its undoubted joys, is hard, repetitious work. Furthermore, a runner's high, if it comes at all, almost never comes during races like next Sunday's. You're working too hard and hurting too much. For most people, the main reason for competing in a marathon is not euphoria but the race's tantalizing uncertainty. You're not at all sure you can do it, not at the pace you'd like to anyway, yet you smile and set forth just the same. A marathon is not so much an athletic event as an existential exercise, as hopeless and wonderful as that of Dr. Rieux in *The Plague*. No, what you'll be watching this Sunday isn't really sport at all. It's philosophy. ▬

Crisis in the Bedroom

By Karol White

"...One out of seven couples has trouble producing children. Infertility is now a major problem in the American marriage..."



The couple arrives at 5 P.M.—the last appointment—both tired from the day's work and the evening's prospects. He is decidedly uncomfortable, tugging at his tie, smoothing a cowlick into place, trying not to look at the bloated, bulging bellies surrounding him. He concentrates instead upon what he knows will come—the endless questions, specimens, indignities—the assaults upon his manhood. She will assume the posture, her feet in the stirrups. There will be examinations, charts, medications, ministrations, and all for what? Month after month, year after year, searching for the answer. Why can't we have a baby?

The Bad News

Infertility has rapidly become a major problem in the American marriage. Until the seventies, couples unable to conceive were able to adopt, but the Pill, the IUD, and the liberalized abortion laws have made adoptable children extremely scarce.

Confronted with the prospect of an empty cradle, couples are flocking to their family physicians, gynecologists, and obstetricians seeking help. One out of every seven U.S. couples is experiencing difficulty producing children, according to Dr. William H. Masters of the Masters and Johnson report. Currently conducting infertility research at the Reproductive Biology Research Foundation, Dr. Masters is among the rapidly increasing number of doctors who are turning to the study of the human miracle of reproduction.

The Good News

While infertility problems are varied, solutions abound. Nearly two thirds of *the instances of infertility are curable.* What this means is that some 67 out of every 100 couples are able to conceive and produce healthy babies—with a little medical help.

Infertility clinics are springing up in every teaching hospital in New York City. These centers, staffed with urologists, gynecologists, andrologists, geneticists, psychiatrists, and reproductive endocrinologists, offer infertility treatments unknown a scant five to ten years ago.

The birds and the bees: In the age of the Pill and *Deep Throat,* there are still thousands of people who don't have the vaguest idea of how to make a baby! While they may know the mechanics, they don't know when or how frequently to try. Dr. Masters recites the facts of life during a couple's first visit to his office, and regardless of how many years they have been trying, they are sent home to practice for another three months. "One couple out of every eight conceives," he says.

Slinky nightgowns, warm tropical breezes, and twice-a-day sexual encounters have virtually nothing to do with producing an offspring. Three factors are vitally important. The woman must ovulate; intercourse must take place during ovulation; and the male must be potent and fertile.

☐ Repeated sexual acts don't help; the sperm supply is quickly exhausted. It takes some 39 to 40 hours for sperm supply to return to normal levels following intercourse.

☐ On the other side of the coin, infrequent sexual relations hinders reproduction. Dr. Gerson Weiss, associate professor, Obstetrics and Gynecology, New York University School of Medicine, says he can tell immediately if the couple's infertility stems from sexual problems. "If she says he puts her on a pedestal, you know they're making it once a year, hardly enough to produce a pregnancy," he adds with a smile.

☐ Timing of intercourse is of critical significance. For conception to take place, intercourse must occur near the time of a woman's ovulation. Ovulation usually occurs sometime between

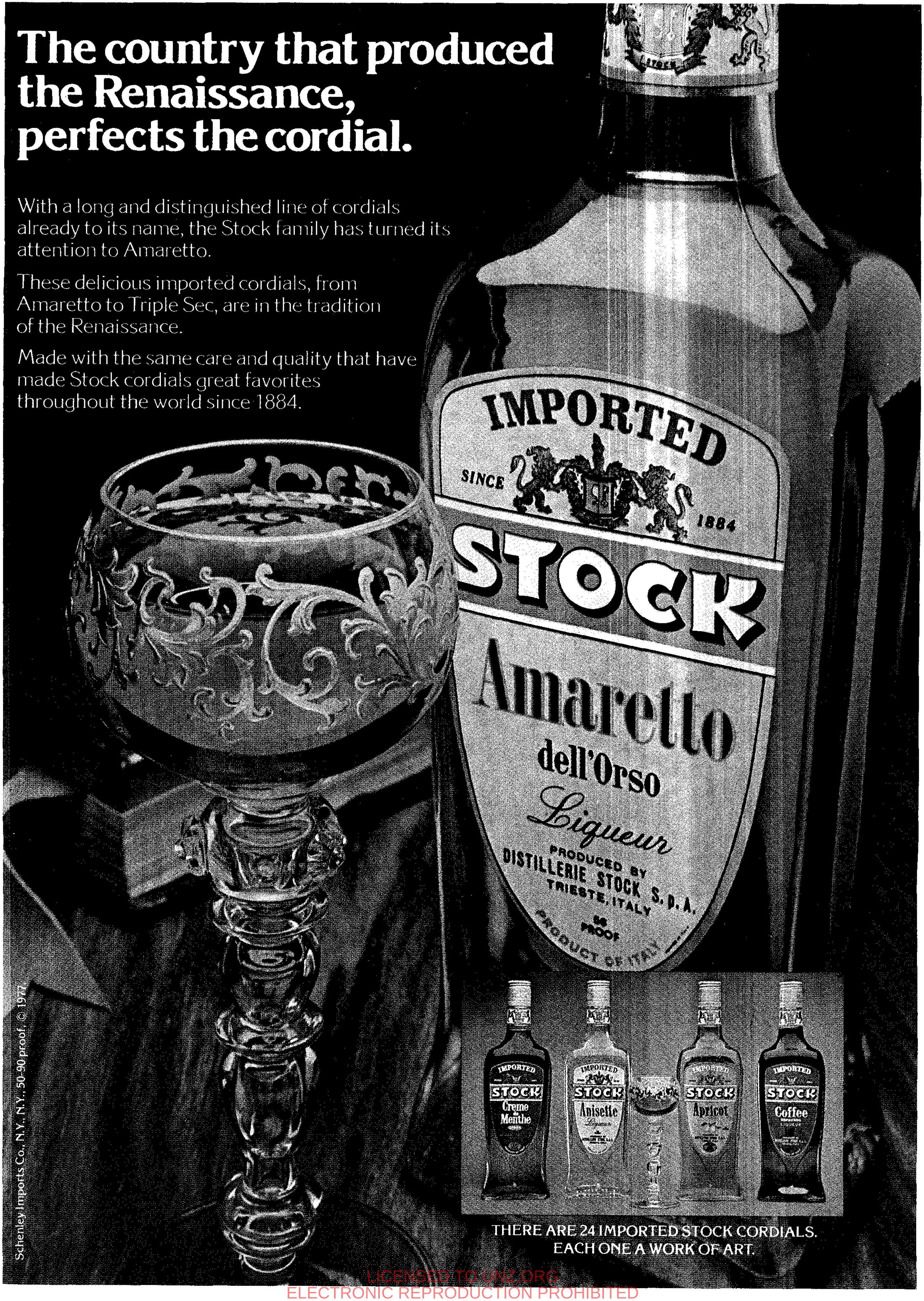
Illustrated by Emanuel Schongut

The country that produced the Renaissance, perfects the cordial.

With a long and distinguished line of cordials already to its name, the Stock family has turned its attention to Amaretto.

These delicious imported cordials, from Amaretto to Triple Sec, are in the tradition of the Renaissance.

Made with the same care and quality that have made Stock cordials great favorites throughout the world since 1884.


IMPORTED
SINCE 1884
STOCK
Amaretto
dell'Orso
Liqueur
PRODUCED BY
DISTILLERIE STOCK S.p.A.
TRIESTE, ITALY
56 PROOF
PRODUCT OF ITALY
IMPORTED STOCK Creme de Menthe
IMPORTED STOCK Anisette Liqueur
IMPORTED STOCK Apricot
IMPORTED STOCK Coffee Liqueur

THERE ARE 24 IMPORTED STOCK CORDIALS.
EACH ONE A WORK OF ART.

Schenley Imports Co., N.Y., N.Y., 50-90 proof. © 1977.

the thirteenth and fifteenth day of the menstrual month. "Timing is a factor hindering many pregnancies among Orthodox Jewish couples," says Dr. Raphael Jewelewicz, associate professor, Obstetrics and Gynecology, Columbia University College of Physicians and Surgeons. "Orthodoxy forbids intercourse for seven days following cessation of menstruation and before the ritual cleansing at the *mikva*. Because of this, many women miss their fertile period," he says. "I prescribe hormones which shorten menstruation so that when seven days are added, intercourse is still possible during ovulation."

☐ "Making love with a calendar in one hand and a stopwatch in the other hinders spontaneity and can produce problems for even the most ardent lover," says Dr. Masters. "There is hardly a man who can perform upon request." To be sure, there are many men who can perform anytime, but these men are rarer than wives would like to believe.

☐ Last, but not least, "let nature take its course, and then don't leave the bed. Too many rush from the love bed to the bathroom, pouring out the seeds of progeny," NYU's Dr. Weiss concludes.

Ovulation problems: "Once you tell a couple how to get pregnant and nothing happens, you begin to suspect there may be some physical malady hindering the process," says Dr. Weiss. Most doctors agree that ovulatory problems plague approximately one third of infertile women. Today, however, fertility drugs cure 90 percent of these cases.

☐ The first step is to find out whether the woman ovulates. To do this, she must take her temperature every morning before rising and place the results on a grid. If she ovulates, her temperature will drop just prior to ovulation, then rise steeply. If a woman fails to ovulate, her temperature line will be flat. To achieve ovulation, the now "infamous" fertility drugs are given. Clomid, usually the first drug tried, increases the chances of multiple births 1 to 5 percent—typically twins. The quadruplet, quintuplet, sextuplet families are not common results of Clomid. For those who respond to Clomid, it is known that seven days from the last pill they will ovulate. Clomid costs approximately $16 a month.

☐ Life would be simple if all women with ovulatory problems responded to Clomid. Many do not. For these women, the next drug tried is usually Pergonal, a hormone developed from the urine of postmenopausal women. Italian nuns are the main source of this drug. Given by injection, it presently

Brrr

INTRODUCING IMPORTED DOORNKAAT
SERVED CHILLED WITHOUT ICE
(OR ON THE ROCKS).

Doornkaat
FROM GERMANY,
A MOST POPULAR DRINK ON THE CONTINENT.

94 PROOF DISTILLED DRY GIN IMPORTED FROM GERMANY BY SCHENLEY WORLD T & I CO., NEW YORK ©1976

IMPORTED
Doornkaat
94 PROOF
DISTILLED DRY GIN

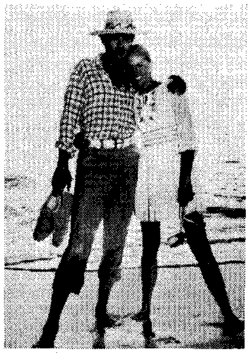
Two Caribbean resorts as different as the different islands they're on.

LA TOC
Hotel and Villas, St. Lucia

100 acres of resort luxury on beautiful St. Lucia, offering ½-mile beach, private golf course, 5 tennis courts (with pros), a swimming pool with its own island, and fine continental cuisine. Spacious villas available, some with private plunge pools. One week, including round-trip air fare from New York on BWIA, all transfers. Breakfast, dinner daily. Balconied, ocean-view double room. Many extra features. Price per person, double occupancy, from $760-$795, plus tax and service. (Slightly higher before Jan. 6)

Paradise Beach
Hotel, Barbados

A lively resort on possibly the best beach on Barbados, the island that's "21 miles long and a smile wide." Offering all water sports, a two-tier swimming pool and 5 tennis courts (with pros). Dining, cocktail parties, calypso, dancing. One week, including round-trip air fare from New York via BWIA, all transfers. Standard double rooms with balcony or patio. Breakfast, dinner daily. Many extras. Price per person, double occupancy, from $700-$735 plus tax and service. (Slightly higher before Jan. 6) See your travel agent or write.



CUNARD RESORTS
555 Fifth Avenue, New York, New York 10017

costs anywhere from $250 to $500 a month depending upon the dosage. A new, synthesized version should be considerably less costly. Pergonal increases the likelihood of multiple births to 20 percent. Monitoring estrogen levels through daily blood tests, however, can sometimes hold multiple births to twins.

Note: There is a fertility drug, not presently available in the United States, which can help women who don't respond to either Clomid or Pergonal. Available in Montreal, Melbourne, and London, Bromergocryptin is less costly than Pergonal and boasts a high pregnancy rate. Columbia's Dr. Jewelewicz reports many patients go to Canada and have the drug administered by a local gynecologist.

Bromergocryptin was tested at both Cornell and Columbia universities. While doctors enthusiastically endorsed it, the Food and Drug Administration withdrew it.

Obstructions: Tubal problems, appearing in roughly one third of infertile women, are more difficult to treat. Dr. James R. Jones, chief, Department of Obstetrics and Gynecology, Rutgers Medical School, says, "Only 25 percent of tubal obstructions can be surgically removed and the tubes made operable." "Tubal reconstructions cost about $1,500," says Dr. Alvin Siegler, professor, Obstetrics and Gynecology, State University of New York, Downstate Medical Center. An expert in tubal disease, he forecasts a brighter future for those suffering from tubal anomalies thanks to optical magnification, a recent development in tubal surgery.

Men and infertility: Infertility has until recently been considered chiefly a woman's problem, a female flaw. For this reason research initially focused on her. Because male infertility is just beginning to be studied, help for men is not as abundant as for women.

☐ Male fertility problems typically concern sperm production, movement, and ejaculatory malfunction. Ejaculatory problems can sometimes be corrected surgically. A varicocelectomy to tie the veins of the spermatic cord often improves the blood supply, thereby improving the movement of the sperm. Dr. Jewelewicz questions the popularity of this operation, saying, "It is as overdone as tonsillectomies and hysterectomies. Urologists like to do this operation because it's easy and it fills their wallets," he adds.

☐ Low sperm counts are the bane of urologists and wives. Interestingly, what one doctor may consider infertile, another may consider perfectly acceptable. A male releases approxi-

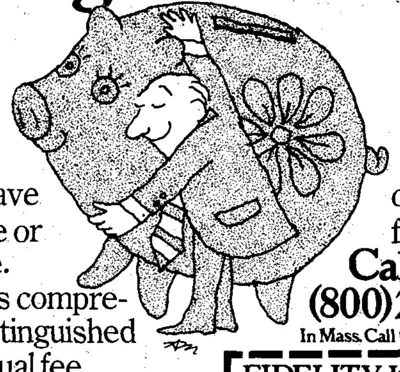
"ÊTRE BIEN DANS SA PEAU"
(Feeling good about yourself)

That's what it's all about!
And that's exactly what I can do for you in my new Institut de Beauté–treat your figure and your face, even your mind, so you feel good all over.
For example, there's my unique:
BODY FACIAL—and I mean pure indulgence from the neck down.
BALNEOTHERAPY—underwater massage, the ultimate to unwind or stimulate.
CELLULITE CONTROL—including Pressotherapy, an incredible air measured massage from France and Algotherapy, fresh sea algae packs.
These are just some of my special finds. Mine alone. Exclusive ways to tailor treatments to your needs for figure shaping and skin care.
I'm also instituting Cellulite Workshops where, for the first time, you can learn how to handle cellulite on your own.
COME TO THE EXPERT.
For an appointment call: (212) 838-6408

NICOLE RONSARD
1010 Third Avenue at 60th Street
Right next to Bloomingdale's

NR

PHOTO OF MME. RONSARD BY M. BELKIR



How to save more of your Keogh Plan savings.

Fidelity Keogh Plans have no sales charge or redemption fee. Our reporting is comprehensive and distinguished by a low $5 annual fee.

Our plan offers a choice from five different investments. You and your employees can each match your specific investment needs. There are also three contribution formulas and other attractive benefits.

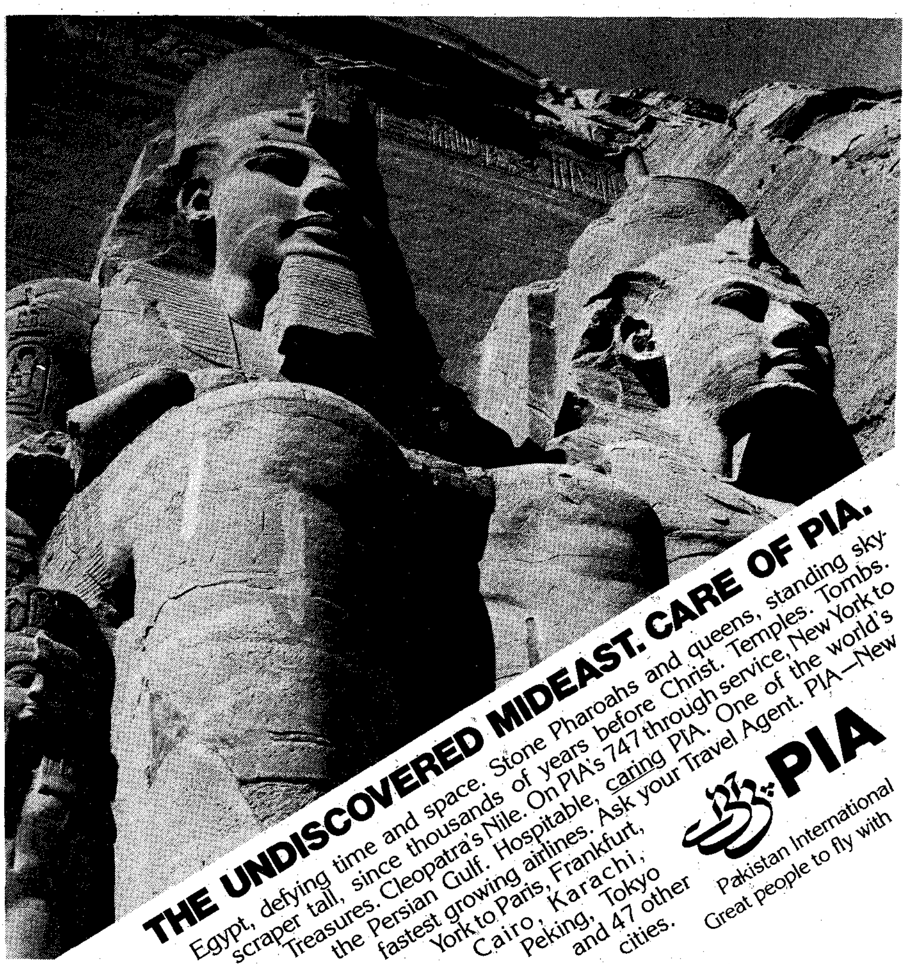
All is spelled out in our detailed Keogh Planning Kit.

Plan on calling or write for your free copy today.
Call Free
(800) 225-6190
In Mass. Call Collect (617) 726-0650

FIDELITY KEOGH PLANS
P.O. Box 832, Dept. MQ71017
82 Devonshire St., Boston, Mass. 02103
For more information, including management fees, charges and expenses, please write or call for a prospectus and our Keogh literature. Read them carefully before you invest or send money.

NAME
ADDRESS
CITY STATE ZIP

FIDELITY GROUP
Over $3 billion of assets under management.


THE UNDISCOVERED MIDEAST. CARE OF PIA.
Egypt, defying time and space. Stone Pharoahs and queens, standing skyscraper tall, since thousands of years before Christ. Temples. Tombs. Treasures. Cleopatra's Nile. On PIA's 747 through service, New York to the Persian Gulf. Hospitable, caring PIA. One of the world's fastest growing airlines. Ask your Travel Agent. PIA—New York to Paris, Frankfurt, Cairo, Karachi, Peking, Tokyo and 47 other cities.
PIA
Pakistan International
Great people to fly with

Barbizon Plaza
LIBRARY
A LITERARY DISCOTHEQUE
DUE DATE DUE DATE
You're overdue at The Library. Return yourself immediately for great drinks and disco. Of course there's a fine. (A fine time, that is.)
No denim. Gentlemen (unlike our books) required to wear jackets.
Between 58th & 59th on Avenue of the Americas
Mon-Fri 4:30pm-3am • Sat 9pm-3am • Sun 8pm-2am
Cocktail music until 9 • Disco until closing
Telephone 247-7000

They call us
THE PROFESSIONALS.
. . . EVEN if we are a messenger delivery service.
MISTER MESSENGER takes a common sense approach to its business. Clean, clear signatures on all deliveries. Shirt, tie and jacket messengers. Paid hourly whether they sit or are out running. This is why we pride ourselves on WITHIN THE HOUR DELIVERIES. Fair rates.
Secretaries, mail room personnel, corporate presidents—all receive the very same respect and courtesy.
Join THE PROFESSIONALS!
532-0800 is our telephone number. MISTER MESSENGER, INC. is our name.
We open at 8 AM and we close when our last delivery has been made THAT DAY and not TOMORROW!
We work with dignity and ease and an honest sense of responsibility: There are many, many messenger services in New York. ONLY ONE has earned the right to be called Mister Messenger—the gentle men of the industry.
Maybe that is why our clients call us THE PROFESSIONALS.
Mister Messenger, Inc.
532-0800
downtown/midtown/uptown
all around the town/and even
out-of-town

mately 40 million live sperm in an average ejaculation. If the seminal fluid contains fewer than 20 million sperm, most doctors consider him infertile. Dr. Ira Gall reports a pregnancy by insemination where a husband's sperm count was only 4 million. He hastens to add that he doesn't know whether the wife got outside help.

☐ Urologists working on male infertility indicate some success in raising sperm counts using Cytomel and B-complex vitamins. Andrologists are beginning to test Clomid on men. Testosterone therapy is also a possibility. One doctor reported that after treating 145 men with this hormone, 39, or 27 percent, impregnated their wives. Dr. Evan Shute, one of the nation's authorities on vitamin E, reports twenty men with low sperm counts showed increases to normal levels following vitamin E therapy.

Artificial insemination: If a wife's fertility problems are untreatable, there can be no pregnancy. On the other hand, if the problem resides with the husband, there is one remaining option—artificial insemination. This approach to infertility has been successfully attempted by an estimated 500,000 couples in the United States alone. Nearly 20,000 American babies are born each year through artificial insemination by donor (AID).

Performed under scientific conditions, insemination sessions are scheduled during the woman's peak fertility period. A gynecologist deposits the semen into the woman using a long glass syringe. He has genetically matched the donor to the recipient and her mate, taking into consideration such factors as height and coloring as closely as possible. Intellectual levels are assumed to be high, since most donors are medical students, who are paid for their deposits.

To preserve anonymity, many physicians mix the sperm of several donors. Some even mix donor sperm with the husband's sperm to keep that shadow of a doubt alive.

Conception by AID is not a one-two-three process. Dr. Gall estimates that 80 percent become pregnant within three months and 90 percent within six months. If it doesn't "take" in six months, chances are AID is not the answer, he says.

Look ahead: Looming on the horizon are a host of discoveries giving hope to childless couples.

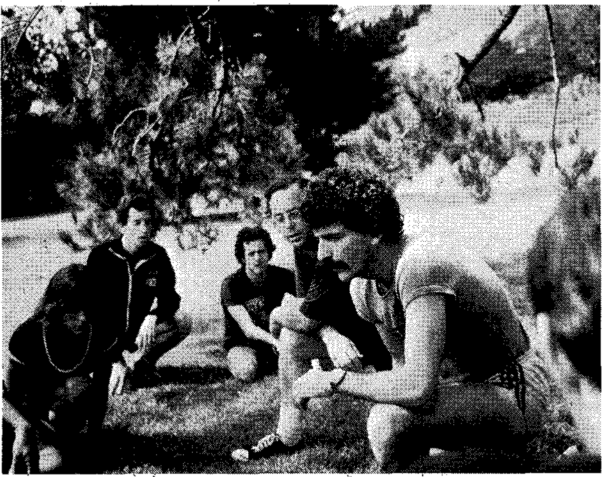
☐ In Cambridge, England, two researchers have reported successfully implanting in a uterus an egg fertilized in a test tube. Although this woman later miscarried, research is progressing at a breakneck pace, and it is predicted that within the decade an egg will be

If you're just breaking in your jogging shoes or you're on your fifth pair, we can put you on the right track.

If you're one of the many who've joined the joggers around the Central Park reservoir every morning at 7, we'd like to talk to you about two things—giving yourself all the benefits of a professional running coach and a sumptuous setting in which to do your running.

The coach we're talking about is Mike Spino, Director of California's Esalen Sports Center and author of "Beyond Jogging—The Innerspaces of Running," which is exactly the name of his series of personalized workshops on both the physical and mental aspects of running.

And the setting for this workshop is the luxurious Princess Tower Hotel at Freeport/Lucaya in the Bahamas, home of ABC-TV's "The Superstars."



Mike Spino and students get deep into a session during an "Innerspaces of Running" Workshop.

At our Bahamas workshop, you'll learn to use your head to get the most out of your legs. You'll get into things like: meditation and self-awareness... visualization and guided fantasy, where you create and use images that enhance your perceptions and physical experience...centering, from which you develop a sense of inner balance and harmony...and ways of meeting everyday life situations.

You'll also be guided in the various gaits, tempos and breathing techniques of running as well as specific styles of body movement, muscle-skeletal exercises and Hatha-Yoga-based exercises.

The whole program, including a personalized training routine and workbook for you to take back home, is entirely geared to your individual goals. Whether you're a beginner or a long-time jogger.

And, as promised, the scene of these Thursday-through-Sunday sessions, from November 3rd through the end of April, is one of the world's great playgrounds—the Princess Tower Hotel at Freeport/Lucaya.

Your deluxe accommodations include 4 days/3 nights in a superior room at the Princess Tower...3 daily meals with your choice of a gourmet menu or training diet...great night entertainment, including a casino...use of all golf, tennis and swimming facilities...and transportation to and from the hotel and the Freeport airport.

The cost of this unique experience, beginning in November, is from $269 to $319 per person, double occupancy, depending on the dates you select. There are also single rates. And if you come with someone who doesn't participate in the workshop, she or he gets a special rate which includes room, 3 meals a day and free daytime meals.

If you're interested in our little run in the sun this winter, call now to make your November reservations. In N.Y.C. call 212-752-1216. In New York State call toll-free 800-442-8418. Everywhere else toll free 800-223-1818.

Or mail the handy coupon today.

A running workshop in the bountiful Bahamas. Can you think of a better way to stay in shape while you let yourself go?

N.Y.

"Innerspaces of Running" Workshop

1345 Avenue of the Americas, Room 3305 New York, N.Y. 10019

Attention: Mike Spino

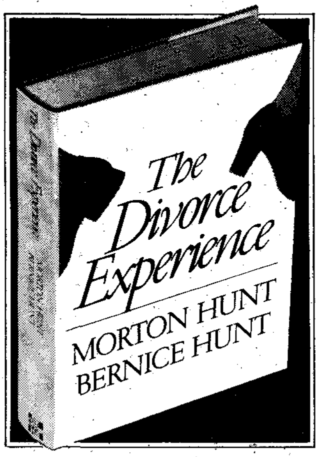
Please send me your "Innerspaces of Running" brochure and registration card.

Name____

Address____

City____________________ State________ Zip________

"An extraordinarily solid, sensitive view...I was moved by the sense of rage and longing that divorced people share." —Herbert Gold



"I know of no abler guides . . . Their book touches all bases competently, with common sense and authority." —John Toland

"A very informative and helpful book . . . Interviews with nearly a thousand separated and divorced persons . . . add information that will be useful to the professional as well as the formerly married."
—Marcia Lasswell*

"A marvelous paradox of a book . . . on one hand a keen factual analysis . . . on the other a sensitive and compassionate word-portrait of how men and women cope with the tangled emotions of divorce."—Norman M. Lobsenz*

"Must reading . . . authoritatively informative and human . . . It deals with the gut feelings of loss, loneliness, fear, hope, excitement, and the eventual fulfillment of the separated and divorced."—Clifford J. Sager, M.D., Clinical Professor of Psychiatry, Mt. Sinai School of Medicine, CUNY

"Wonderfully non-trendy, sound, reliable and fascinating."
—Betty Rollin, NBC News correspondent and author

Morton Hunt is the author of *The World of the Formerly Married*
*Co-authors of *No-Fault Marriage*
$8.95

McGraw-Hill Book Company

". . . Don't ignore infertility. At 35 or 40, your chances are greatly diminished . . ."

routinely taken from one woman, fertilized in a test tube, and subsequently implanted in a nonovulating woman, who will deliver the child as her own.

☐ In the United States, work is progressing along two fronts. Endocrinologists are investigating brain function in an effort to chemically solve neurotransmitter defects above the hypothalamus that affect reproduction.

☐ In another area, scientists at Columbia and Cornell universities are investigating the possibility that many women conceive and abort without even knowing it. Both institutions are searching for ways of stopping this spontaneous miscarriage.

Dr. B. B. Saxena at Cornell has developed a method of detecting pregnancy before a missed period, even before the fetus is implanted in the uterus. Dr. Saxena believes many women can conceive but cannot implant and are unaware of the condition because a period is not missed. Called "subclinical abortions," they go undetected as menstrual variations. The next step, of course, is to develop a drug to prevent the loss of the fetus.

Age: Time is a critical factor. Many couples are postponing childbearing until their thirties. Dr. Fritz Fuchs advises people to ask, How old will I be when my last child is born? before putting career ahead of carriage. He counsels couples not to postpone infertility crises. "Find out now," he warns, "when you're young enough to take the time to be helped. When you're 35 and 40, your chances are greatly diminished."

Infertility research is still in its infancy. The simple truth is that once a couple consults a doctor and the desired pregnancy is not achieved, the medical profession is to blame for not yet finding the answer to the particular couple's problem, say the infertility specialists. Although there are no miracle cures, the rate of success is great in the treatment of most cases of infertility. In the early 1950s, for example, if a woman did not ovulate, she could never conceive. Today, these women are turning out babies like an assembly line.

This means that a couple can legitimately and hopefully seek advice about infertility. Just 40 years ago, a scant 10 percent of infertile couples could be helped. Today's experts state that this number is closer to 70 percent.

Infertility research is making childlessness a matter of choice—not chance.

Some places to write or call for information:

American Fertility Society
1608 13th Avenue South, #101
Birmingham, Alabama 35205
(205 933-7222)

Downstate Medical Center Infertility Clinic
445 Lenox Road
Brooklyn, New York 11203 (270-1000)

Dr. Fritz Fuchs, obstetrician and gynecologist in chief
New York Hospital–
Cornell Medical Center
530 East 70th Street
New York City 10021 (472-5111)

Dr. Raphael Jewelewicz, associate professor, Obstetrics and Gynecology
College of Physicians and Surgeons
630 West 168th Street
New York City 10032 (694-5265)

Dr. James R. Jones, professor, chairman
Department of Obstetrics and Gynecology
College of Medicine and Dentistry of New Jersey
Rutgers Medical School
Piscataway, New Jersey 08854
(201 564-4340)

New York Fertility Research Foundation
123 East 89th Street
New York City 10028 (876-9300)

Dr. Sidney Shulman
Sperm Antibody Lab
New York Medical College
106th Street and Fifth Avenue
New York City 10029 (860-8080)

Dr. Alvin Siegler, professor
Obstetrics and Gynecology
State University of New York
Downstate Medical Center
445 Lenox Road
Brooklyn, New York 11203 (270-2057)

United Infertility Organization
P.O. Box 23
Scarsdale, New York 10583
(914 723-1687)

Dr. Gerson Weiss, associate professor
New York University Medical Center
566 First Avenue
New York City 10016 (679-3200)

There's only one Liquore Galliano.

And now,
one Sambuca
di Galliano.

and one
Amaretto
di Galliano.

A
LIQUEUR
SPECIALITY OF
Arturo Vaccari
of Livorno

Italy has given the world countless masterpieces, but only one Galliano. And now, joining our renowned, golden *Liquore Galliano* are two more superb liqueurs; *Sambuca di Galliano* and *Amaretto di Galliano.* Like *Liquore Galliano,* each of these new liqueurs has a character, a personality all its own.

The Italian Classics by Galliano

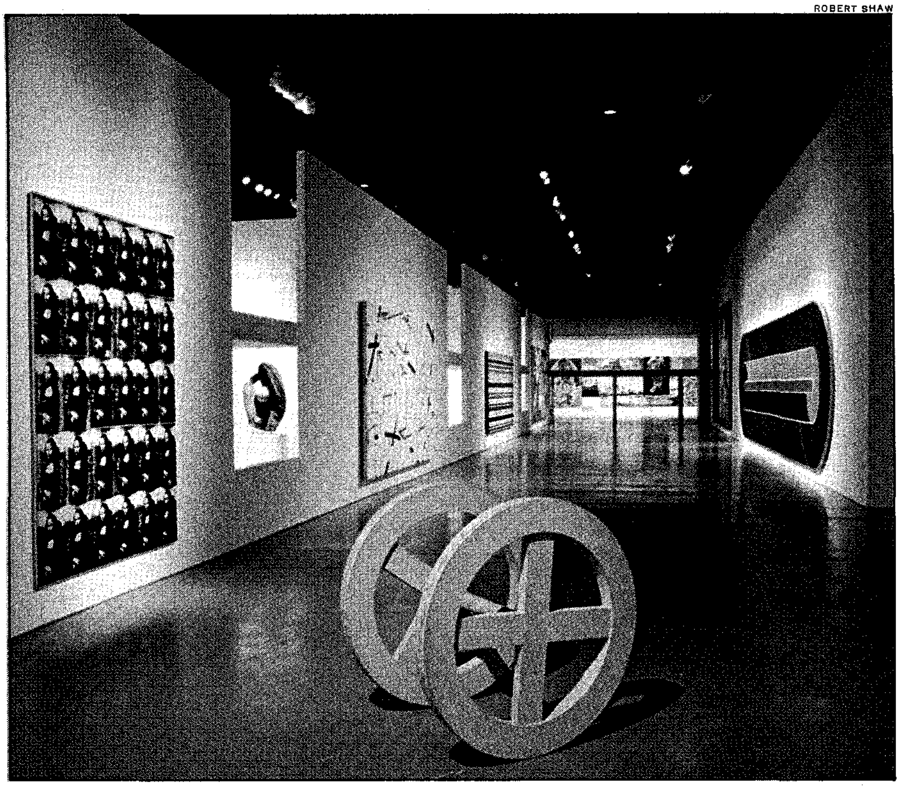
"21" Brands, Inc., N.Y., N.Y. 56-84 Proof Liqueurs. ©1977 "21" Brands, Inc.

Art/Thomas B. Hess

THE BIG PICTURE

"...Some recent New York School works in the Albany show have an arrogant insouciance that puts off many viewers..."

ROBERT SHAW



New York and Albany: *Richard Meier's installation, with a Robert Morris (foreground).*

Reeling home from 120 unforgettable days and nights in Sodom, the duke remarked to no one in particular that corruption isn't all pleasure. So, although it is enjoyable to indulge in conflicts of interest—to write glowingly about an exhibition that I myself have organized—I'm not suggesting that you drop whatever you're doing and rush to Albany where, in the Empire State Museum, athwart the formidable Rockefeller-decreed mall ("what God would do if he could float moral-obligation bonds"), there's a noble assembly of **New York School Painting and Sculpture** (through 11/27, open daily, 10 A.M.–5 P.M.).

Never before has the scale particular to the Abstract-Expressionist moment and its subsequent developments been able to stretch so amply. Never before has so much space—about 40,000 square feet—been made available to works dating, roughly, from Arshile Gorky to Richard Serra.

Epic, heroic, tragic in the grand sense, informed by the highest ambitions, these are daring attempts, most of which, from their very daring, are almost certain to fail—except for the million-to-one chance, the toss of dice in a tempest.

First, a few facts. The New York School show is one of three exhibitions group-named "New York: The State of Art," a pun that would be more bearable if the whole enterprise weren't subsumed in a larger effort, frankly titled the "I Love New York Fall Festival"; it includes music, the dance, ethnic foods, performances—all sorts of life-enhancing, leisure-time activities. The second meaning of the noun "fall," the one that Gibbon yoked for eternity to "Decline and," couldn't have occurred to the powers that be.

The other two exhibitions in the State Museum are **Folk Arts** (organized by Robert Bishop of the Museum of American Folk Art) and the **Hudson River School** (chosen by Professor William H. Gerdts of CUNY). All three inaugurate some 70,000 square feet of street-level space, and all three are managed by Courtney Sale, a Texas–New Yorker with the dynamics of a Russian gymnast; she somehow pushed all the pieces together in about eight weeks—instead of eight months, which should have been the minimum normal time for so intricate a project. Sale's authority devolved from the governor, Hugh Carey, who, to everyone's blank surprise, chose this enlightened way to mark the 200th anniversary of the governorship of the state, and who, just possibly, someday might be running for office again. He surely merits consideration from the artists' community and from upstate audiences, which seldom get a chance to see so many impressive works from the New York museums—especially the Metropolitan—that their tax dollars indirectly support.

The Hudson River and the Folk Arts shows were installed by Stuart Silver (of the Met) with his usual flair for understated didactics and dramatics. Architect Richard Meier undertook the task of carving some order out of the cavernous areas assigned to the moderns. His solution is a grid of windowed rooms, streets, avenues, colonnades, and long walls which both tie the raw volumes down to human scale and offer a chance to display giant paintings at their best. Strolling through his pristinely white constructions is like exploring an Aegean village built by Euclid-crazed Hellenes. The order is Classic in its relationship to spectators, yet amazingly Baroque in the variety of its changing sizes and shapes. Everything is simultaneously consistent (height of ceilings, rhythm of axes, perpendicularity of joints) and ambiguous—logical and theatrical.

Meier's walls are suited to the New York School paintings; they bring out the almost sacred principle of murality that so many artists cherished as a secret dream or announced as combative dogma. Indeed, the prevalence of mural scale and composition was one of the surprising and, to many, upsetting aspects of New York painting when it

Demand Builds For Merit Taste Technology.

High and low tar smokers converted as news of 'Enriched Flavor'™ tobacco spreads.

There is a way to pack flavor—extra flavor—into a low tar cigarette.

MERIT proved it.

By cracking cigarette smoke down into separate elements, researchers were able to isolate certain "flavor-rich" ingredients that deliver taste way out of proportion to tar.

The result was 'Enriched Flavor' tobacco. Tobacco that delivers the kind of taste smokers can switch to.

And stick with.

"For the past 10 years I have been trying to find a smokeable low tar and nicotine cigarette. It only took one pack of MERIT to convert me."

—Mrs. Virginia Peyton Kirk
Havre de Grace, Maryland

MERIT
Filter
MERIT
Menthol
LOW TAR-ENRICHED FLAVOR
MERIT
MENTHOL
MERIT

LOW TAR-'ENRICHED FLAVOR'

This kind of smoker enthusiasm is typical of what smokers are saying about the taste of MERIT.

"The biggest breakthrough in smoking in all the years I have smoked. The taste and pleasure I get from MERIT is unbelievable."

—Marc A. Nolan
Akron, Ohio

"I bought a pack of MERIT cigarettes and another and another."

—Mrs. George Richaud
Bakersfield, California

Only one cigarette has 'Enriched Flavor' tobacco. And you can taste it.

© Philip Morris Inc. 1977

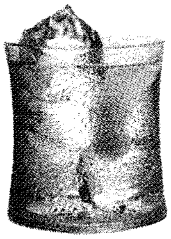
Kings: 8 mg."tar," 0.5 mg. nicotine av. per cigarette, FTC Report Dec.'76
100's: 12 mg."tar," 0.9 mg. nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

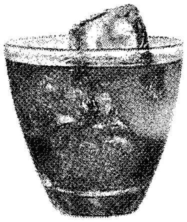
MERIT

Kings & 100's

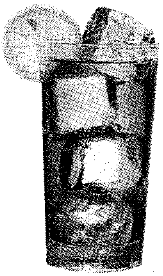
The French Wench
2 parts Dubonnet Red and 4 parts ginger ale in a highball glass. Add a wedge of lime.



The Blonde Bombshell
2 parts Dubonnet Blonde. 1 part vodka, over ice, with a twist.

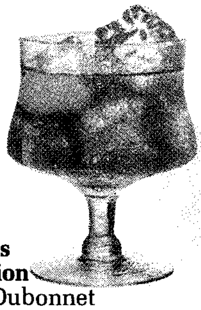


The Strawberry Blonde
Pour Dubonnet Blonde over ice. Add a dash of grenadine and a lemon twist.

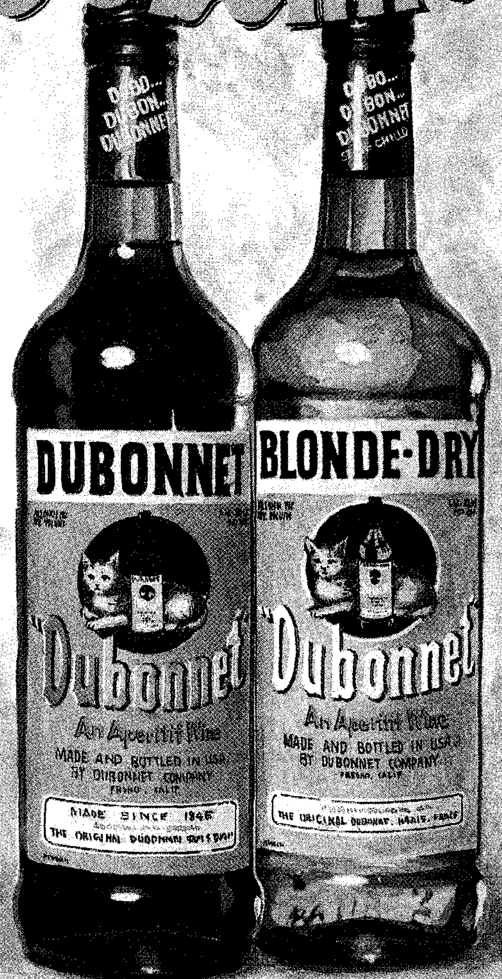


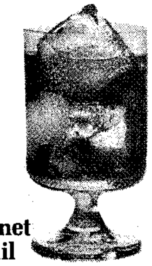
Great drinks are made with "Dubonnet"

Dubonnade
One part Dubonnet Red over ice, in a tall glass. Fill with Bitter Lemon and garnish with a lemon slice.

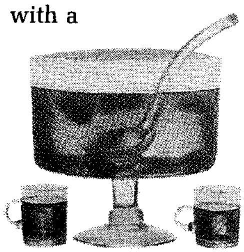


The Paris Connection
2 parts Dubonnet Red and 1 part white rum on the rocks, with a twist.

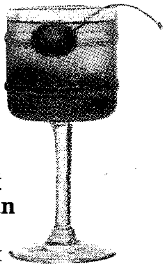

DUBO... DUBON... DUBONNET
DUBONNET
BLONDE·DRY
"Dubonnet"
An Aperitif Wine
MADE AND BOTTLED IN USA BY DUBONNET COMPANY FRESNO, CALIF.
MADE SINCE 1946



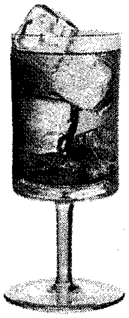
Dubonnet Cocktail
Equal parts of Dubonnet Red and gin (or vodka) on the rocks, with a twist.



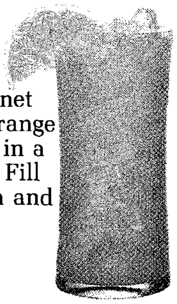
Dubonnet Party Punch
Pour one bottle of Dubonnet Red into a bowl with one pint of vodka. Add the juice and shells of 6 limes and a large bottle of club soda. Add ice, stir. Serves 12.



Dubonnet Manhattan
One part Dubonnet Red. One part whiskey. Add a dash of bitters and stir thoroughly with ice. Strain, add cherry.

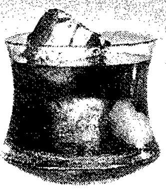


The Love Match
2 oz. Dubonnet Red over ice in a tall glass, fill with 7-Up.



The Left Bank
2 parts Dubonnet Red, 2 parts orange juice over ice, in a highball glass. Fill with club soda and stir.

Marriage on the Rocks
Equal parts of Dubonnet Red and Blonde on the rocks, with a twist.



Just Dubonnet
Over ice. With a twist. Or with club soda, to taste.

Dubonnet Aperitif Wines, Product of U.S.A. Dubonnet Co., N.Y., N.Y. © 1977

"...The tendency to make forms flatter and bigger increased among painters who followed the Abstract-Expressionists..."

first appeared—the sixteen-foot Pollocks of 1949, de Kooning's eight-and-a-half-foot *Excavation,* 1950, Barnett Newman's eighteen-footers of 1951. They astonished everybody, even the artists, and set off an enthusiastic production of gigantic canvases that the painters usually had no chance of selling, the dealers no walls for showing, while museums and collectors felt attacked and bewildered. Some critics felt it was pretentious—hubristic—for unknown radicals to think so big. Others, more soberly, wondered whether the style could hold together under such extensions. It took about twenty years for such frankly compelling paintings as Pollock's *Blue Poles* or Newman's *Cathedra* to find an audience, and if today almost everybody gazes awestruck at Rothko's chapel in Houston, there was a time when he was considered a watercolorist.

The large Abstract-Expressionist paintings were so powerful that they affronted spectators—confused them into thinking that the style marked a break with the past. In fact, it was a development from local and international traditions. You can trace the concept back to the salons, to the days when the academy was a progressive influence, when most artists competed for the honors and glories that were awarded to big, complex, pictorial "machines"—paintings appropriate in seriousness and elevation of tone to a monarch's court or a municipality's town hall. Later, even the most anti-academic masters—from the Impressionists to the Cubists—aspired to a grandiose format. Cézanne's *Grandes Baigneuses,* Picasso's *Demoiselles d'Avignon,* Matisse's *Le Luxe* are, among many other things, academic-style centerpieces—showstoppers.

The salon machines were bourgeois aesthetic giants. Radical politics produced anti-aesthetic, left-wing versions. With a mixed background in Courbet and potboiling décor, such Mexicans as Rivera and Orozco hammered out a social-realist manner that was meant to turn city walls into texts for a revolutionary proletariat.

Mix Mexican with European big pictures and you get something like what many Americans were trying to do in the 1930s, during the Depression and government-subsidized-project days. The postwar Abstract-Expressionists came from such a background. Their large paintings had the aesthetic daring and lofty ambition of the great Fauve and Cubist programs. Gorky and de Kooning wanted to lay the ghost of Picasso. Newman confronted Mondrian. Also, the New Yorkers wanted to do away with the niceties of Parisian cuisine and protocol to address a wider, local audience more directly. The word *intimate* appeared—de Kooning evolved a theory of "intimate proportions," Rothko talked about "intimate scale," Newman urged spectators to step up close to his large painting and let the sensation of art flood the peripheral vision.

Pictorial necessity played as important a role. Pollock threw paint on the canvas, dancing over it on the floor. Newman reduced his surface to even strokes of consistent color. Rothko developed an awesomely difficult technique that included wide sweeps of a pigment-soaked sponge. Gottlieb used rollers and squeegees. Kline shoved a house painter's wide brush to the full extent of his reach. Concepts of space buckled under such heavy creative marks. Gestures and techniques flattened the images. And as virtual space became equivalent to the actual mural footage, the shapes spread out wider and higher.

The tendency to make forms flatter and bigger increased among the painters who followed the Abstract-Expressionists. Even when they shared certain principles, size became a way for newcomers to declare their independence—like a shouted challenge.

Frankenthaler widened her image from clues in Pollock. Noland and Louis picked up on her lead. Stella took off from the wide-open fields of Newman. Often an image grew so large it became synonymous with the wall—or with wallpaper, as in Andy Warhol's stenciled repeats. Kelly's panels and Serra's black drawings are pictures that have shed the requirements of a frame. The image moved into, or became itself, an environment.

Architecture offered little resistance. Outside of a half-dozen practitioners with the talent plus the necessary ideological commitment, architects at mid-century worked in a vacuum—an absence of formal invention. Sculpture, traditionally the handservant of architecture, was quick to become dominant and fill all available lobbies and courtyards. From the enigmatic asymmetries of Tony Smith to Mark di Suvero's literally swinging girder skeletons, modern sculpture began to organize vistas, define modalities, control the inhabitable landscape, become landscape itself.

All of these aspects of modern painting and sculpture can be seen in Albany, often in crude forms, more frequently at their most sophisticated. When images expand to their full capacity, they take on a new feel of life, they shake loose of the constrictions of galleries and living rooms. The modern works look like a different species from the earlier ones in the three-part exhibition. The folk art, with its timeless, placeless, rustic charm, seems more "folk" and less "art" in the spread-out galleries. A whole house is included, there are circus billboards, parades of chairs. Yet the material keeps withdrawing into itself. It demands the privacy of one viewer, one owner, one pair of knowing hands. The Hudson River School makes a sharp contrast. It's all Art—and of the very Highest category. Missing is a sense of place. You can tell from the labels that this picture is of Lake George, that one is of Niagara Falls. But they could be from Denmark or Northern Italy. The view of nature conflates a transcendental philosophy that is obviously nineteenth century. Beyond that slippery, general concept there is little to which the aesthetic can stick. One thing is obvious: The pictures were painted thousands of miles away from Barbizon, Etretat, Paris, and other centers. They're provincial—apart from the major European traditions.

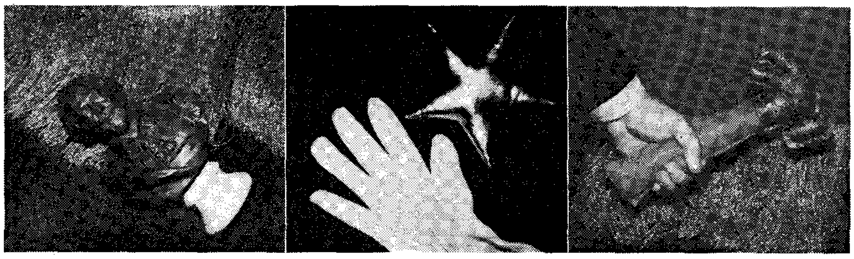
The New York School works, on the other hand, have the natural confidence and poise that come with centrality. None could have been done without the touch of Manhattan. Some of the more recent pieces still have an arrogant, "up-yours" insouciance which may put off a few viewers—Frank Stella's relief, for example, with its costume-jewel irony, or Walter de Maria's tautological squares on a phenomenological floor. There's still an aura of embattlement about this art whose immediate ancestry has been enshrined so hastily among six-figure price brackets. It reminds you of how much remains to be understood, to be seen and compared. Some works still look uneasy, ill-planned, even timid (as Cézanne must have looked 75 years ago). Others seem cocksure. The exhibition doesn't pretend to be a survey of masterpieces; it tries to give a measure to the soaring ambitions and intentions that characterized one of the few proud moments in the history of this time and place. ■

BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern

DON RODAN



Prop Art

Fake blood. False noses. A vinyl leg cast (for "Break a leg"—get it?). Soft-sculpture hammers (for the crew). A tiny silver light socket (for the lighting designer). Masks. Satchels. Box-office signs. Confetti. Angels. Stars. Such are the goods at Props & Practicals, a little market attached to the Drama Book Shop, where gifts can be bought for opening, or any other, night.

PROPS & PRACTICALS/*150 West 52nd Street/Fifth floor/765-4487*

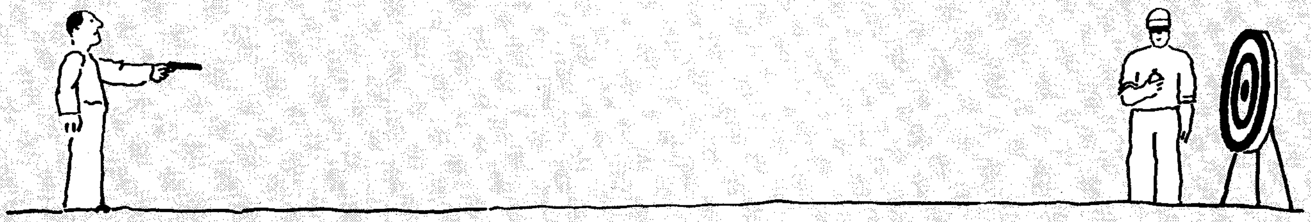
MICHAEL ROCK

Classics Illustrated

The ladies are taking over the shops on upper Madison. The newest, Park Bench 1, is described as "a very preppy, traditional kind of shop" by its owners, Pat Kennedy and Joanne Sterck, who met at Marymount in Virginia, worked together in merchandising at Lord & Taylor and later in the Rockefeller campaigns, and decided over lunch one day at Summerhouse, the Upper-East-Side-lady-owned restaurant across the street, to open a shop with realistic clothes for their kids. Their three-level shop, constructed out of a small one-level shoemaker's shop, stocks classics (at classic prices) from size 14—shetland and Fair Isle sweaters, houndstooth and navy blazers, corduroy and basic straight-leg denim Levis, alligator shirts, simple skirts—so that teenagers like David Marr and Susan Wagner (left) and/or their mothers won't have to schlep down to Brooks Brothers and such. **—Priscilla Tucker**

PARK BENCH 1/*1268 Madison Avenue near 91st Street/427-0400*

GUY BILLOUT



The Time of Your Life

Bests. Worsts. Lists. Now comes the book of hours (and days and minutes and seconds), full of such data as: It takes .002 second for a balloon to pop; three seconds to do-si-do your partner; two minutes to auction off a racehorse; fifteen minutes for a stripper to lose 36 calories during her act; four hours for the *Titanic* to sink; 49 days to recover from diphtheria. And so on. We could go on for seconds.

DURATIONS/*By Stuart A. Sandow/Times Books/$8.95*

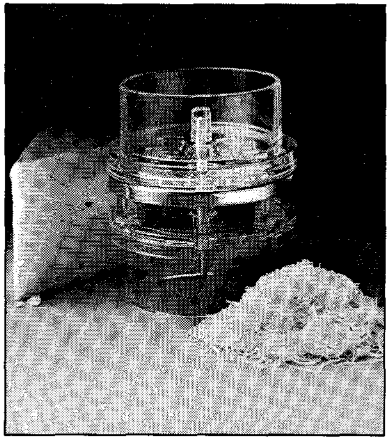
MATTHEW KLEIN

Rags to Riches

"There is this mystique about paper," says Bruce Wineberg. "People deal with it as one of the ten basic facts of American life, from McDonald's wrappings on up. Commercial paper is our first cousin, but a kind of common cousin to our royal lineage. Our objective is to make very expensive paper that will last for 500 years—paper on which a Gutenberg Bible could be printed." Indeed. For now, however, Bruce and his wife, Suzy (whose family also manufactures paper, albeit coffee filters and cardboard boxes), are making the stuff for artists, printers, bookbinders, you, and me. They started three years ago; their first ingredients were Bruce's favorite red cotton shirt, some jeans, underwear, and thrift-shop tablecloths. Now they use linen scraps and cotton rags and charge $2 and $3 for a sheet measuring 18 by 24 inches or 22 by 30 inches. They came to SoHo last year and set up their paper mill (and a letterpress so they can print limited editions) where they live. There they also give lectures and demonstrations. And they are positively enthralled with what they do. "Ours is the highest-grade paper possible," says Bruce. "People who want the very best that money can buy will want this."

DIEU DONNE PRESS & PAPER, INC./*3 Crosby Street/226-0573*

BARRY SEIDMAN



Grate Shakes

It is a Lucite-and-chrome cheese grinder, $13, and beautiful.

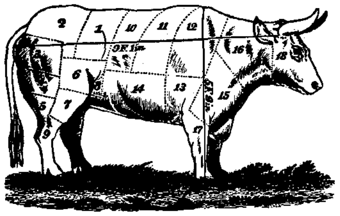
ROBIN IMPORTERS, INC./*510 Madison Avenue, near 53rd Street/PL 3-6475*

Well Done

Toward the end of its run, the most appetizing thing about Manny Wolff's was its building (A.D. 1896). Now, the old steak house is being filled with good new steaks, a good old look (pressed-tin-plated walls, marble, wainscoting, booths, antique service stands, etc.), and, in New York steakhouse tradition, no menu. So what else is old?

SMITH AND WOLLENSKY/*Third Avenue, at 49th Street/PL 3-1530*

THE BETTMANN ARCHIVE

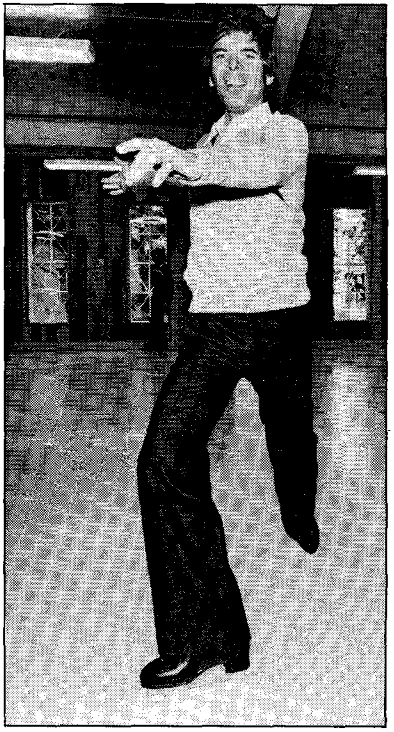


Sk-Sk-Sk-Skatey

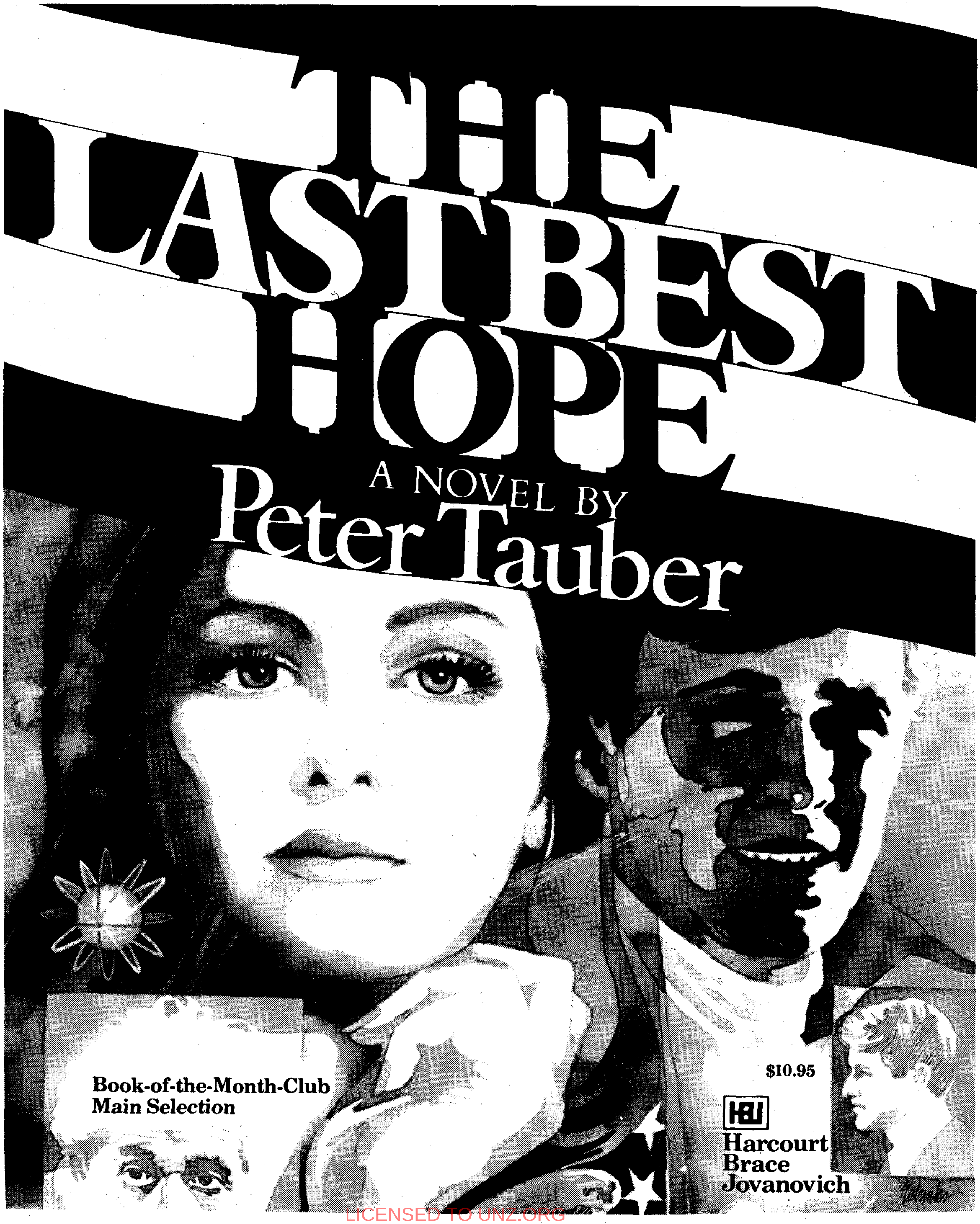
"The nicest thing was not having a skating mother or father," says Archie Walker (below). "Skating was all mine. I was skating seven days a week. I was crazed with it. It was my whole life." Although Archie was born in Montreal, land of the puck, he glided on his own, and won his first competition at eleven. After high school, he joined the *Ice Capades* (chorus), then the European company of *Holiday on Ice* (solos, with pink elephants and bubble machines). But seven years of suitcases was enough, so he settled in as maître d' at Upstairs at the Downstairs. Part of his job was to introduce the unknown Joan Rivers. She loved whatever it was he said every night, so when Vegas hired her, she hired him, and out they went. He became her secretary—for six years. Then it was time to return to New York and put his skates back on. So with Rivers, Edward Villella, and Michael Bennett backing him, Archie opened the Ice Studio. Last month. He and five other instructors—a Czech champ, a double gold medalist, an *Ice Capades* grad, a dancing gold medalist, and a former world roller-skating champ—give private lessons ($9 a half hour). The rink is open for general sessions every evening ($4 an hour) and rentable for parties ($75 an hour).

THE ICE STUDIO/*1034 Lexington Avenue, at 74th Street/535-0304*

RAUL VEGA



***John Barkham* loves it, *Harpers* hates it,**
***The Village Voice* raves about it,**
***The New York Times* pans it.**
It's time you made up your own mind.


THE
LAST BEST
HOPE
A NOVEL BY
Peter Tauber

Book-of-the-Month-Club
Main Selection

$10.95

HBJ
Harcourt
Brace
Jovanovich

Restaurants / William Bayer and Paula Wolfert

GREAT GUSTS OF GHEE

"...Will these new Indian restaurants survive at their glamorous locations, or will our town become their bed of nails?..."

The Indians have arrived. The scent of their spices wafts through midtown streets—cardamom, cumin, clove, and mace. The aroma of tandoor ovens inspires dreams of fire in the mouth. And all this has happened suddenly, a crescendo of turmeric, tamarind, pepper, and ghee. . . .

There have always been Indian restaurants in this city, student places up seedy flights of stairs. But this new invasion is something else. Now the Indians have occupied some of the most expensive premises in town. Nirvana, Gaylord, Tandoor, Tabela, and Shezan. Within recent months we've seen three more openings: Raga, in Rockefeller Center; Akbar, on Park between 57th and 58th; and Mayoor, on West 56th.

When we asked some of the owners to account for this startling proliferation, a few pointed to the success of Gaylord, while others spoke softly of a flight of capital from India. At these glamorous locations great success is required for survival. Will they all make it? Or will our town become their bed of nails?

Before getting into that, a word or two about a syndrome, an uncomfortable feeling experienced in Indian restaurants from time to time, induced by overstrenuous attempts to please. We're talking about unctuous fawning by waiters and captains who hover too close and interrupt too many times.

"Are you enjoying your dinner?" one of them asks. Then, a few moments later, another comes around and asks the same question. "This is a specialty of the house," the captain says, and before you've had time to raise your fork he's back to ask if it's as delicious as he said. "I'm dividing everything so you can share," says the waiter, and before you can protest, your favorite dish is split six ways. "We hope you enjoyed your dinner," they say, in unison, four times between your table and the door.

The point, of course, is that all those questions about your pleasure aren't asked for your benefit, but for theirs. The motive behind the inquiries and attention is to induce you to give out compliments. Thus, by some mysterious process of reversal (akin to the Indian rope trick, perhaps), you are being made to serve the people whom you are paying to serve *you*. Enough said. The syndrome is familiar. We experienced it in varying degrees in each of the restaurants reviewed below.

Raga calls itself "New York's Finest Indian Restaurant." Located on West 48th, where the Forum of the Twelve Caesars once stood, it is certainly the most lavish, the grandest, of the new entries, though whether it is great, or even fine, is a matter of considerable doubt.

The decorations are princely: a fortune's worth of antique Indian musical instruments on the walls, a forest of wooden columns breaking up the cavernous space. Rug and fabrics are vivid. Sitar music pours from the walls. Clearly this is meant to be one of those magic-wonderland places in which we are going to be transported to another world.

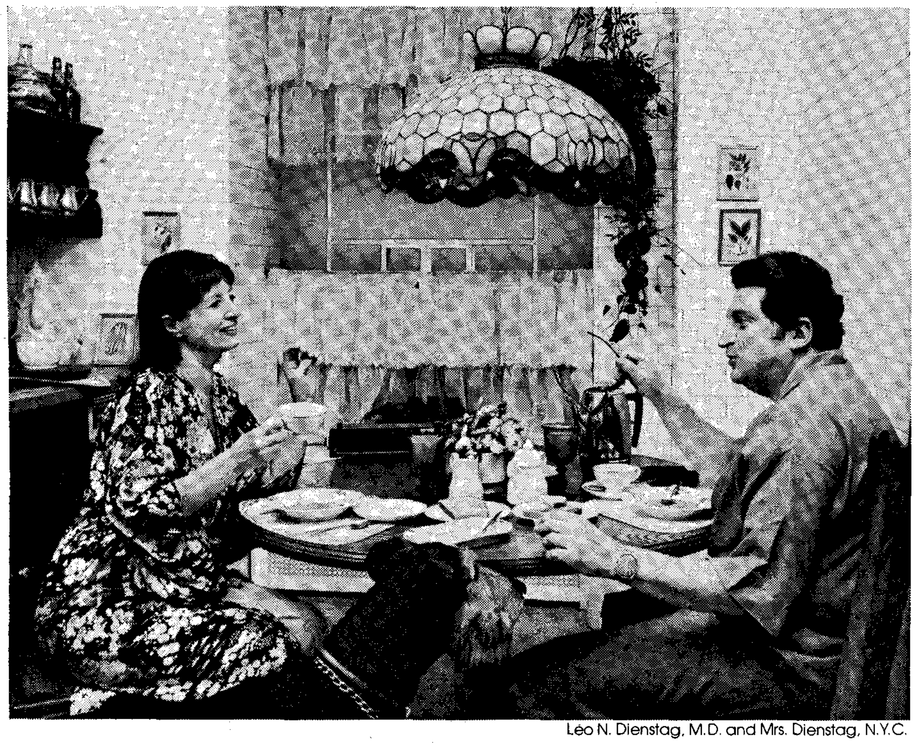
Alas, though the land may be wondrous, the magic is not sustained. Raga is run by the Taj Group, which owns a number of famous luxury hotels in India, including the Lake Palace in Udaipur, perhaps the most beautiful hotel in the world. One thing, unfortunately, that is characteristic of the Taj Group is the serving of mediocre food in lavishly decorated rooms. We recall dining in princely splendor at the Rambag Palace in Jaipur a few years back, while artfully attired waiters stood about shuffling silver plates. The curry, though, was gristly—barely edible. "What shall it profit a man," we asked ourselves then, "if he eat in a raja's palace food not fit for a serf?"

Raga is better than the Rambag, but the problem is the same: overpromising luxury, more attention paid to décor than to palate, an attempt to get by on opulence unsupported by excellence of cuisine.

The best dish here, we thought, was murgh Hyderabadi ($6), an unusual and delicious mild chicken curry in a sumptuous sauce flavored with aniseeds, made rich by fried onions and beaten yogurt. The first time we ate it, it was a miracle; six months later it was served to us in curried grease. But such kitchen inconsistency is not unique to Raga. We found the same problem at all three of the restaurants we tried.

We liked murgh ke tikke ($6), hot coral-colored morsels of moist and butter-soft chicken cooked in a tandoor oven, that scorchingly hot charcoal-fired clay jar that makes Indian broiled foods taste so good. Gosht do piaza ($6), a much anticipated lamb dish in

Illustrated by Jim Harter



Leo N. Dienstag, M.D. and Mrs. Dienstag, N.Y.C.

Dr. Leo N. Dienstag listens to John Gambling when he's just Leo.

Whatever you do for a living, if you're doing it anywhere in New York, you've got a rough day ahead of you every morning. But when you wake up with WOR's John Gambling, you wake up with a smile, and the rest of the day just seems to go a lot smoother. Because John Gambling has a bright refreshing style that will get you going and keep you smiling; instant weather reports to keep you from being rained on out of the blue; helicopter reports to keep you on top of the traffic; bus, train and subway reports to keep you ahead of the crowd; fifteen minute in-depth news reports every hour to keep you in touch; Wall St. Journal business reports so you can take stock of yourself. Plus, sports, consumer news, and movie and theatre reviews.

The Rambling with Gambling Show. Where more people turn when they want to really get up.

John Gambling
Monday-Saturday,
5:10-10:00AM

WOR 710
THE HEART OF NEW YORK
AN RKO RADIO STATION

$200 CONVERTIBLES

New York City's largest selection of $200 convertible sofabeds. Values to $400.

Immediate Delivery JENNIFER HOUSE Immediate Delivery

UPTOWN—1530 Second Ave.
(Bet. 79th & 80th Sts.) 535-1242
Mon. thru Fri. 10-9 PM. Sat. to 6.

DOWNTOWN—404 Park Ave. So.
(Cor. 28th St.) LE 2-4697
Open Daily 10-7 PM.

BOTH STORES OPEN SUNDAY 12-5 PM

which onions are used at two different stages, was oilier than it needed to be, and lacked flavor and spiciness even though we'd said we'd like it hot.

We despaired of the six appetizers, all overpriced. Dal papri ($2) is an unsuccessful adaptation of a Bombay beach snack. Oysters Bombay ($5) might have been okay, but we found sand and bits of shell inside and a sour, greasy onion garnish on top.

On four visits we tasted a good third of the ambitious menu at Raga, once at a favored table, surrounded by half a dozen overly attentive waiters (the syndrome!), another time relegated to Siberia (Bangladesh?), where we were poorly served. The food wasn't a disaster; it was always adequate, though rarely better than that.

The Raga thali ($8), a beautifully presented platter of Indian vegetarian specialties in individual cups, was, unfortunately, not as good as it looked, and the dal (creamed lentils) had grown a disgusting "skin." The mulligatawny soup ($1.50) was rich and sharp, though the Madras soup ($1.50), tomatoes with coconut milk, was watery and bland. All the breads were fine, but the desserts were . . . well . . . Indian desserts.

What are we to make of Raga, so extravagant with its claims to greatness, so mediocre when pressed to prove those claims? We suggest you order cautiously, knowing that you will probably not dislike the food, but that you will, most likely, find it uninspired.

Raga (57 West 48th Street, 757-3450) is open Monday through Saturday for lunch from noon to 3 p.m., for dinner from 5:30 p.m. to midnight. American Express (AE), Carte Blanche (CB), Diners Club (DC), Visa (V).

Akbar inhabits the space on Park Avenue once graced by the extraordinary Spanish Pavilion. The décor here, though not so lavish as at Raga, is warm, exotic, and chic. White walls, subdued lighting, a series of splendid private booths along one wall. Mirrors opposite; mellow-rust-colored velvet chairs, and a deep, rich, reddish rug. Akbar isn't cavernous—there's the possibility of intimacy here. And the restaurant is sensual. We smelled the spices and heard the sizzle of broiled meats as waiters rushed them past us on platters.

Yes, sensuality—that's the great virtue here, and excellent service, the best of the three restaurants we tried. There's a flat 15 percent service charge added to the bill. It's well deserved by the Akbar staff.

Speaking of service, we must mention one waiter. His name is Papu. To be served by him is a delight. This beaming gentleman knows his craft. We marvel at his elegance, the refinement with which he unloads his platters, his expertise with cutlery, the way he squeezes a lemon single-handedly between fork and spoon. None of the "syndrome" from Papu—he doesn't fish for compliments. Watching him work, we think of British India, the panache of a Gurkha regimental sergeant, a style rarely seen today.

Akbar calls itself a Muglai restaurant, meaning it specializes in Mogul dishes from the north, particularly grilled foods (which it executes fairly well) and a number of Muglai specialties which it is the first New York restaurant to offer.

One of these, lamb chop Muglai ($4.95), was disappointing. We expected a spicy roasted chop, but the meat, covered in a thick onion gravy, made us think of an Indianized Swiss steak. However, the prawn kebab ($7) was excellent, and here again we enjoyed the sizzling noise—big, juicy shrimps, absolutely fresh, colored with saffron, superbly spiced and grilled.

But it is in some little things that Akbar excels: an excellent special platter of hors d'oeuvre ($2.50, and worth it!) containing chicken tikke (spiced and grilled boneless chicken bits), vegetable pakora (a fat potato fritter), vegetable samosa (pastry stuffed with spiced vegetables), and papadum (a fried crisp wafer made of lentil flour). We also enjoyed alu chat ($1.50), a cumin-and-paprika-spiced salad of cubed onions and potatoes, but jeera pani ($1), an exotic sour tamarind-and-cumin-seed drink, we decided, was something only an Indian would enjoy.

The basmati rice dishes were good. The lamb biryani ($4.95), a classic, was executed well, fragrant with saffron, enriched by rosewater and ghee, though the meat was a little dry.

And the breads . . . those wonderful Indian breads . . . at Akbar there are the usual: naan ($1), paratha ($1.25), chapati (75 cents), kulcha ($1), and also two Muglai breads—roomali roti (75 cents), very delicate (the name means "handkerchief bread"), and a house specialty, paratha malai ($1.25), much like short pastry, a little too heavy for us.

We have warm feelings toward Akbar, despite the inconsistency of the food. We liked the atmosphere, the friendliness, the superb service, fantastic Papu, and our experience of the sensuality of Indian cooking—the aromas, the sizzling, the aniseeds offered to us as we left. There is a sense of a foreign culinary culture here, a bit of India come alive. This,

WE HAVE TO ADMIT, EUROPEANS DO KNOW A LOT ABOUT GOOD WINE.

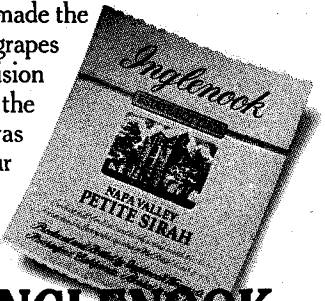
A genuine cork from Inglenook Petite Sirah 1973, gold medal winner at Europe's Le Monde Selection competition.

RECENTLY, AT ONE of Europe's most prestigious wine competitions, Inglenook won the highest honor awarded to an American wine. Our Estate Bottled Napa Valley Petite Sirah 1973 won a gold medal at the 14th Le Monde Selection Wine and Spirits competition.

Obviously, we were greatly honored. But humbly speaking, not too surprised.

You see, Inglenook Estate Bottled Wines are made the only way a truly great wine *can* be made. Our grapes are picked and crushed under the direct supervision of our winemaster. So, even before we entered the competition we knew our '73 Petite Sirah was a winner. (Not to mention, the year before, our '72 won the highest award at the Oenological Institute's Sixth Annual Wine Competition.)

For years we've been saying just how fine a wine Inglenook is. Now the opinion is international.



INGLENOOK

When you toast from the heart, remember, our heart is in it too.

Inglenook Vineyards, Rutherford, Napa Valley, California.

RAGA

Can 15 minutes of New York undo 5,000 years of India?

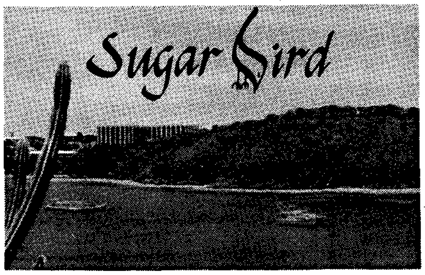
About 15 minutes before he's finished preparing your meal, Raga's brilliant chef cuts back on a few spices.

Is he spurning 5,000 years of tradition? Giving you a less than authentic meal?

No. You still get the best of our deliciously subtle cuisine. Served, amidst quietly exotic color and music, by Raga staff trained at Bombay's Taj Mahal Hotel. Which *Fortune* Magazine calls one of the world's ten best.

So the 15 minutes we take to honor your New York tastes are ok. If we didn't take time to listen, we wouldn't have lasted 5,000 years.

India's New York Restaurant
57 West 48th Street.
Rockefeller Center.
Open daily 11:30 A.M-Midnight. Closed Sundays. Live music daily, 6-10 P.M.
Dinner: Free Parking.
Reservations:
(212) 757-3450.

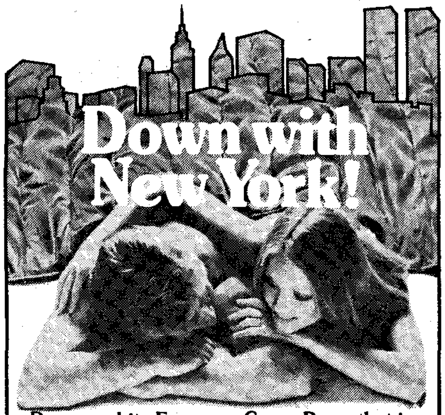


ACTIVE SECLUSION AT SUGARBIRD
Beach and Tennis Club

There is everything . . . or, simply, nothing . . . to do at the new private island resort in the Virgin Islands. Tennis; all watersports including sailing; fine food and nice people. Unspoiled and unhurried . . . the way the Caribbean used to be. 66 rooms, villas and efficiencies overlook the sea and beaches. Secluded, but only a seven minute boat ride from the duty-free shops of St. Thomas.

See your travel agent or write
SUGARBIRD
Box 570, Water Island,
St. Thomas, V.I. 00801

represented in the U.S.A. by
Robert F. Warner, Inc.
"Distinguished Resorts of the World"


Down with New York!

Dreamy white European Goose Down that is. That's the Continental Quilt! It's the only way to cover a **great city.** Light as a cloud, to settle around your every curve for total body comfort. Warm in winter . . . yet cool and comfortable in summertime. Just imagine, *you'll never make your bed again because the* Continental Quilt eliminates a top sheet, blanket and bedspread. Just puff it up and your bed is beautiful! And, like the best love, it'll last and last. Discover the Sensuous European sleep experience. Down with New York! They were made for each other . . . and for you!

Lower Fuel Bills • Lifelong Gift

Twin **$115.95** Dbl/Queen **$149.95** King **$179.95**

Above prices are for Down & Feather.
For all Down add $35.00
Colors : Natural (Bone), Camel, White & Powder Blue
All quilts covered in 100% combed cotton.
(Add $3.95 for shipping and insurance.)
(N.Y., & Ill. residents add applicable sales tax).

610 5th Ave., Rockefeller Center
(across from Saks) street entrance:
7 W. 49th St. • N.Y.C. 10020 • (212) 757-3511
129 East 57th St. • N.Y.C. 10022 • (212) 752-7631
235 East 51st St. • N.Y.C. 10022 • (212) 688-3882
10 Littell Rd.•East Hanover, N.J. 07936 • (201) 884-1462
218 East Ontario St. • Chicago, Ill. 60611 • (312) 337-2175
110 East Oak St. • Chicago, Ill. 60611 • (312) 664-9614
Open 10am-6pm • Only available from:

the Continental Quilt® shoppe

4-18

Master Charge • BankAmericard • American Express

1.5 Million People Are Waiting For You

to run a classified ad in *New York* Magazine. Our readers are active, educated people with plenty of money to spend. Charge your ad on your Master Charge or BankAmericard. Just call us at (212) 986-5894.

New York
The Working Classified

"...At Mayoor, the Punjabi dal and the Madrasi dal grabbed us with their fire..."

we think, was lacking at Raga, where the effect was one-dimensional, conveyed only by décor.

Akbar (475 Park Avenue, near 57th Street, 838-1717) is open for lunch Monday through Saturday from 11:30 a.m. to 3 p.m., for dinner every night from 5:30 p.m. to 11 p.m. AE, CB, DC, Master Charge (MC), V.

No doubt that with a few exceptions the food at Mayoor is very good. In fact, it is sometimes superb—spicy and aromatic, truly inspired. But glamour is missing, and at night, when there are too few customers, a certain gloom prevails. The décor is pedestrian: some arches, silk on the walls, tacky paintings of Indian princes in the room upstairs. Far wiser, we think, had the owners opened Mayoor uptown, kept their restaurant simple and self-effacing, gone the low-overhead Chinese-restaurant route. Instead, they've established themselves in an expensive townhouse on restaurant row, West 56th off Fifth, where the competition is fierce and a lack of glamour shows.

But the food! We loved reshmi kebab ($4.95), fine slices of chicken breast rubbed with ground cloves, pepper, cinnamon, and cardamom, then marinated in yogurt, threaded on long skewers, grilled, and brought to us aflame. We also adored another chicken dish, murgh mussallam ($4.95), a rich, delicate preparation of chicken rubbed with fresh herbs and spices, marinated in yogurt, then lightly browned and cooked in a second complex spice mixture, finally served in a sauce thickened with lightly browned ground almonds.

Saag gosht ($4.95), the legendary lamb-and-spinach dish, is here, finally, well made. The chopped spinach, alive with spices, clings properly to the meat; the amount of moisture is correct; the lamb is perfectly cooked; the whole effort is subtle and smooth.

The first time we tried stuffed kofta ($4.95), lamb meatballs stuffed with apricots, the dish was subtly, intricately spiced. But six months later, when we ordered it again, it came to us in an all-purpose "curry sauce."

We liked the tandoori shrimp ($7), and most of the hors d'oeuvre, but among the dishes we appreciated most were two vegetarian dals. These dishes, made from lentils, beans, or other pulses, should be spicy and thick, not thin and bland as they're served too often around New York. Both the Punjabi dal ($2.50), red and black beans cooked with onions and spices, then tempered slightly with cream, and the Madrasi dal ($2.50), made of split peas spiced with mustard seeds and red chilies, grabbed us with their fire.

There are some problems at Mayoor—the vegetarian thali ($5.50), for instance, which contained a good dal and a nice raita (yogurt-and-cucumber relish), but also a poor version of gobi aloo (a famous spicy cauliflower-and-potato dish) and reheated rice. We also didn't think much of the special luncheon buffet ($4.95), which struck us as bland and limp.

Mayoor, so far as we know, is the only restaurant in town to offer pomfret, though undoubtedly, now that a source has been found, the others will soon have it too. Pomfret is a most delicate fish obtained in the Arabian Sea, and at Mayoor it's served several ways: baked in the tandoor, filleted in a hot coconut sauce, and stuffed with onions, spices, and green chilies, served in a heavy, spicy dark sauce. The tandoor version was superb, the juices nicely sealed, but the stuffed pomfret came to us badly undercooked. Karan Saigal, the manager, apologized and assured us this would never happen again.

Survival, Karma, fate—Mr. Saigal, whose family also owns Gazebo in Bombay, is confident that Mayoor will succeed. "The best will survive," he says, and he believes his food is the best. Mr. Malhotra of Akbar says pretty much the same thing, as does Mr. Kabadia, the manager of Raga, which, being owned by the Taj Group, certainly has the capital to wait things out. Really, despite their various assets and flaws, we wish them all a lot of luck. But we wonder. We just don't see how they can all survive. Competition here is rough, and there are those awful midtown rents. . . .

Anyway, we have a fantasy: We take the precious antique instruments off the walls of Raga and install them in Akbar, then bring in the talented chef from Mayoor, and put Papu, the waiter, in charge. That imaginary establishment would be the magical Indian restaurant for which we long, the restaurant which, most sadly, we have yet to find in New York.

Mayoor (37 West 56th Street, 757-3939) is open for lunch Sunday through Friday from 11:30 a.m. to 3 p.m., for dinner every night from 5:30 p.m. to 11 p.m. AE, DC, MC, V. ■

Three kids
with a
homemade
nuclear bomb
have New York
at their feet
...praying.

"IT MADE MY HAIR STAND ON END..."

—WILLIAM STEVENSON,
AUTHOR OF A MAN CALLED INTREPID

"UNPUTDOWNABLE."

—IRA LEVIN, AUTHOR OF ROSEMARY'S BABY

"ONE OF THE MOST EXCITING NOVELS I HAVE EVER READ."

—RICHARD CONDON,
AUTHOR OF THE MANCHURIAN CANDIDATE

THE SEVENTH POWER

BY
JAMES MILLS,
AUTHOR
OF
REPORT
TO THE
COMMISSIONER

$1.95

HBJ Jove

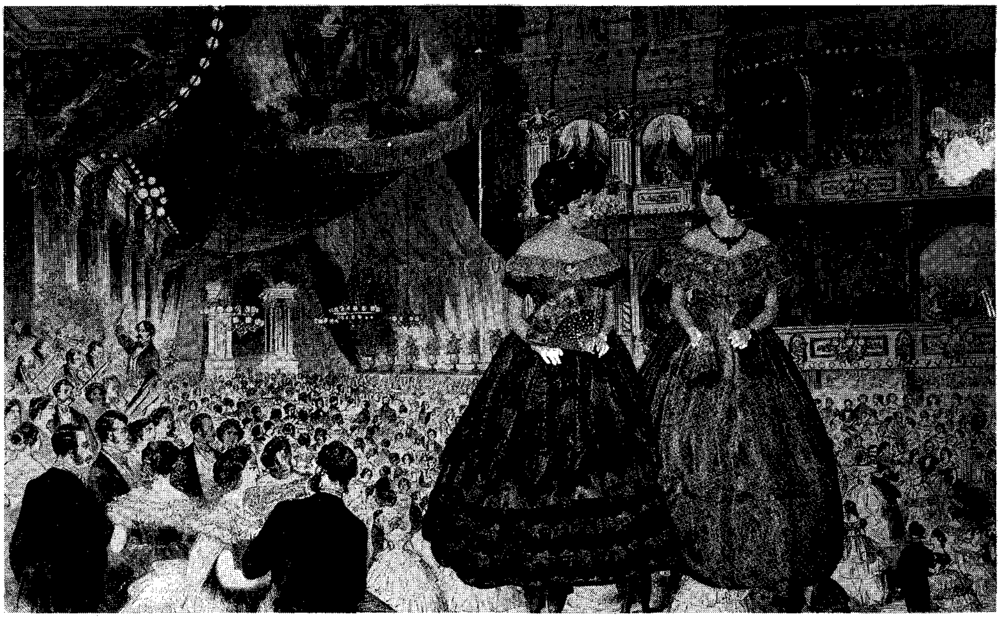
New York Journal / Michael and Ariane Batterberry

PARTY POLITICS

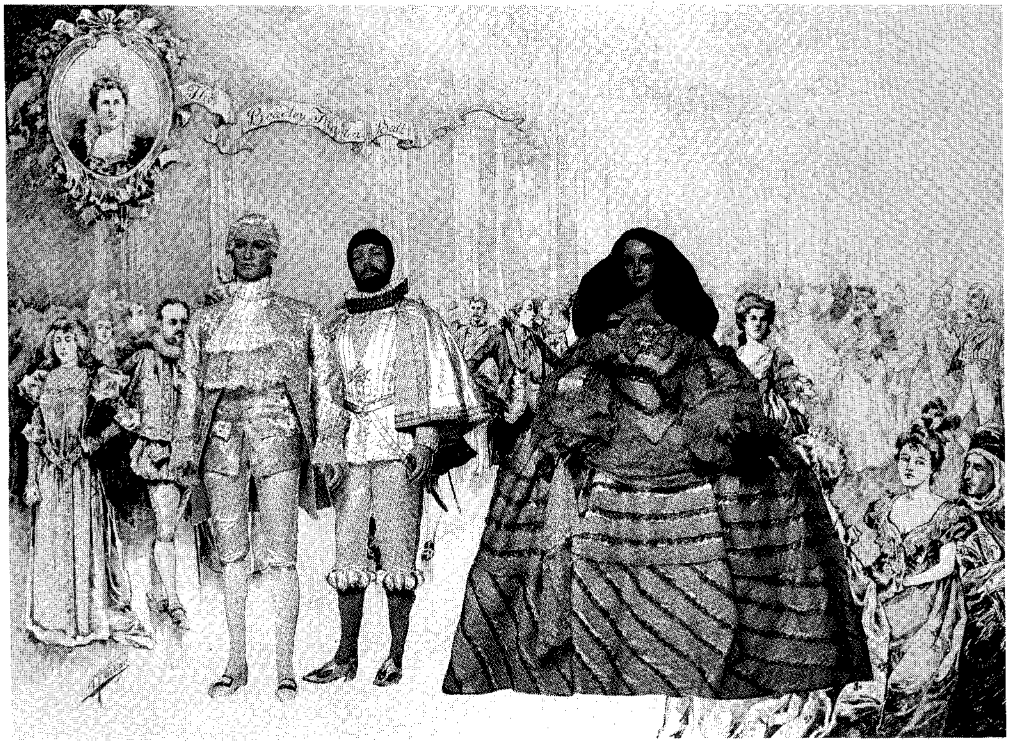
"...The show is a parade of on-the-town peacockery: dumbfounding ruches, ermine wrapping, a bonfire of a Worth evening gown..."

The Prince of Wales Ball

In 1860, a certifiable mass madness hit New York society. Albert Edward, prince of Wales, was about to pay the city a visit; a ball would be given and only 400 New Yorkers were deemed worthy to purchase tickets (limit, ten each). Never mind that the prince was a goggle-eyed, skinny nineteen-year-old who spent his idle hours playing leapfrog in the halls of his hotel. Parents, brothers, uncles, aunts of aspiring debutantes wooed those 400 shamelessly, begging, cajoling, threatening.



On October 12, the fortunate 4,000 joined the prince at the Academy of Music, at 14th Street and Irving Place, an opera house that had been equipped with "the largest dancing space ever known." The largest, but not the strongest. As the dancers assumed their positions for the opening quadrille, the floor "rather sank than fell," as the press put it, "the props beneath it being insufficient to sustain the throng." Two revelers were decanted into the building's netherworld. The prince stood by, smiling enigmatically, while carpenters, wisely retained in case of catastrophe, hammered the dance floor back into place. Afterward, the crinolined women and tailcoated men attacked Delmonico's buffet with such uncouth gusto that John Jacob Astor II volunteered to stand guard. Though the prince danced until 4 a.m., New York produced no Cinderella.



The Bradley Martin Ball

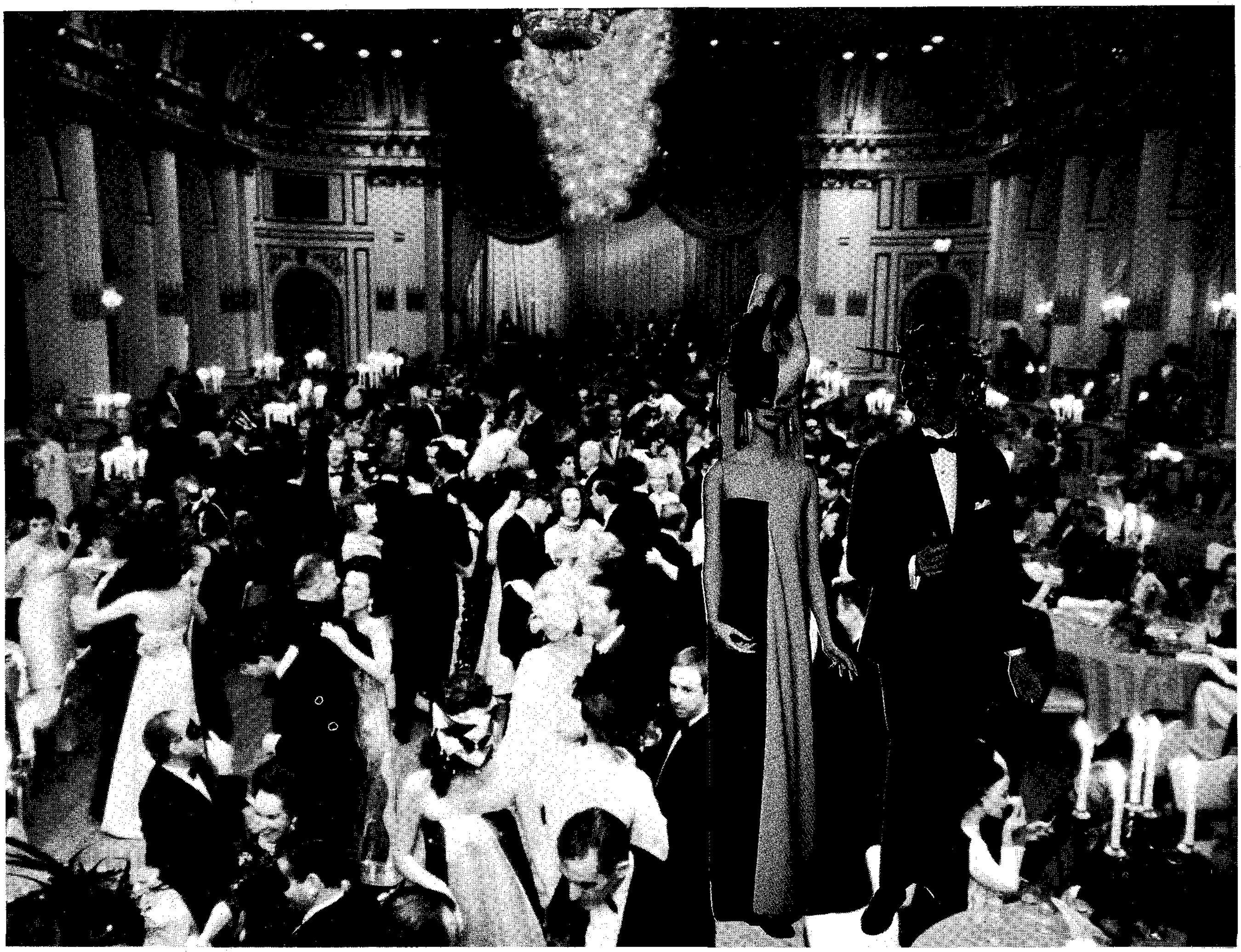
In 1897, the Bradley Martins, a couple of freshly minted millionaires from Troy, New York, tossed a $370,000 costume ball at the Waldorf. As the fête roughly coincided with a depression year and the Second International, it incited lurid anarchist threats.

The party proceeded without incident, although the costumes, purporting to reproduce the court of Louis XV, would have given the original Louis a nasty turn, including, as they did, an Algonquin chief brandishing scalps, any number of George Washingtons, a medieval knight, and the Elizabethan courtier (center) and Spanish Infanta (right) that are (along with the Louis-XV-era costume, at left) some of the show's best bibs and tuckers.

Inequality, a cynic long ago observed, is as dear to the hearts of Americans as liberty itself. And exclusivity needs an audience. No sooner had President Washington been sworn in, wearing mousy, egalitarian brown broadcloth, than the sharp-elbowed jockeying for social status began. Broadcloth be damned! Deprived of the official trappings of a monarchy, New Yorkers took to advertising their station in life by means of their clothes—as "Best Bib and Tucker," the Museum of the City of New York's new costume exhibition (opening October 18 and running through mid-April), makes perfectly clear.

The show is a parade of on-the-town peacockery worn at *the* great New York parties (and famous dining spots) in the last 150 years. Here are the gowns that went to the city's four most extravagant landmark balls; here, displayed in mini-tableaux, is everything from a bonfire of a Worth evening gown, depicted at Lüchow's in the eighties, to a dumbfoundingly ruched-and-ruffled ensemble shown attending a ladies' lunch at turn-of-the-century Delmonico's restaurant, to an ermine wrap over a black taffeta Poiret dress, shown slinking into "21" in the twenties. And a score more.

ELLIOTT ERWITT/MAGNUM



The Black-and-White Ball

"Just a tacky gimmick to get publicity," one of Truman Capote's old friends drawls, recalling what the press called "the party of the year, the decade, the era!" The year was 1966, the party was Capote's masked ball at the Plaza honoring Katharine Graham. In light of his host's recent literary aggression, this grudging old friend would rather not be quoted by name. "Of course, the only thing that made it go was the fact that everybody in the world was there. Tallulah, for instance. She was drunk . . . well, maybe just high . . . and dancing alone, round and round in circles, roaring, 'Nobody asked me to dance.' The reception line was just like Macbeth, *the three magnificent witches around the pot—Truman and Mrs. Graham and Charlotte Curtis scribbling notes, the three of them hunched up and huddled together, trying to discern the identity of the guests who'd escaped the announcer."*

"I was astonished to see Glenway Wescott there . . . he never goes to these formal things," writer Patrick O'Higgins remembers. "He told me if he'd known there would be so many intellectuals there, he wouldn't have come." Pressed for further recollections, he withdraws: "In a case like this, it's better to look up the guest list and see who's dead, and quote them."

The press, of course, fueled and fanned the social hysteria. One Wall Street broker (Capote wrote later) pleaded that his failure to get an invitation had driven his wife into a dangerously deep depression: "It's so bad that now she won't leave her room. She just lies in bed crying." To end all the deception and conjecture about who'd been invited, the Times *published the guest list the day after the ball.*

Capote's 540 guests were a daringly mixed bag: the Vanderbilts and Andy Warhol, the Agnellis and the Norman Podhoretzes; Mrs. Vincent Astor and eleven friends Capote had made in Kansas while he was researching In Cold Blood. *The host decreed that the women were to wear black or white. The masked guests created a chicly peaceable kingdom. Denise Bouché skunk-striped her hair. Oscar de la Renta came as a black cat. Anita Loos scampered in as a rat fink complete with couturier tail. Pailletted Lee Radziwill reminded someone of "a little garter snake." Candice Bergen came as a pink-nosed white-mink bunny. Her costume, as well as Isabel Eberstadt's twin-headed swans and Billy Baldwin's unicorn (above), are part of the museum's exhibition.* ▬

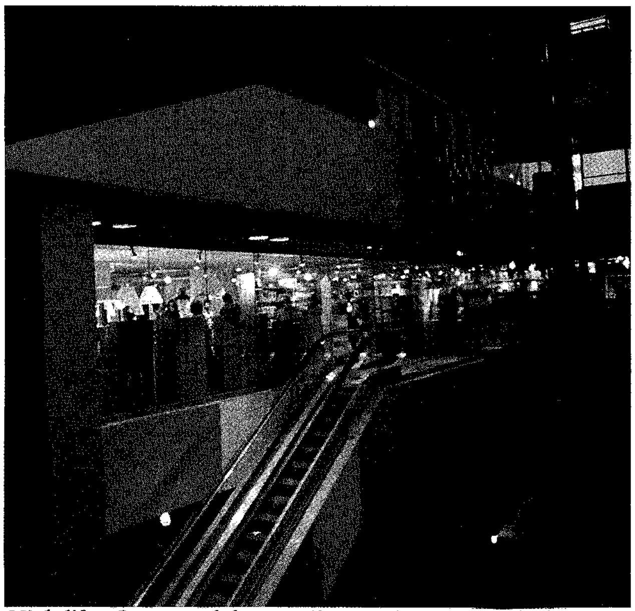
Home Furnishings / Suzanne Slesin

MIRACLE ON 54TH STREET

"...For middlebrows with taste, Conran's offers 'necessities' for the home, from mugs to sofas..."

"We wanted the store to look like the nicest warehouse in the world," says Terence Conran of Conran's, the take-away-home-furnishings store that just burst open in the Citicorp Center, Third Avenue and 54th Street. It does. The 40,000-square-foot space has been kept refreshingly plain—tile floors, slatted ceilings; the merchandise is in the spotlight. Literally. "We're relying on the textures and color combinations of the products to provide the décor," says ace display director Maurice Libby. Conran's offers a range of "necessities" for the home, from mugs to sofas—all moderately priced merchandise for middlebrows with taste. "We show products in an unpretentious setting that doesn't dictate how customers should furnish their homes," says Michael Tyson, the store's president. Adds Conran: "We don't want to tattoo people with 'Conran's.' " Worse could happen.

Check it out: *Leslie Watkins mans a computerized register.*



Nightlife: *Open weekdays until 9 p.m. for after-work shopping.*

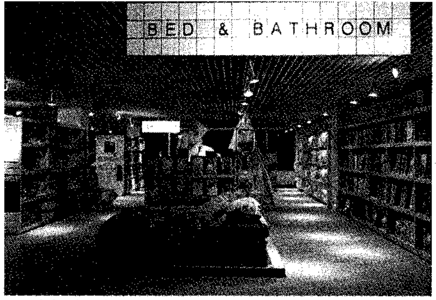
Stacked stock: *Plenty of pots to pick.*

The master's touch: *A dash of wit.*

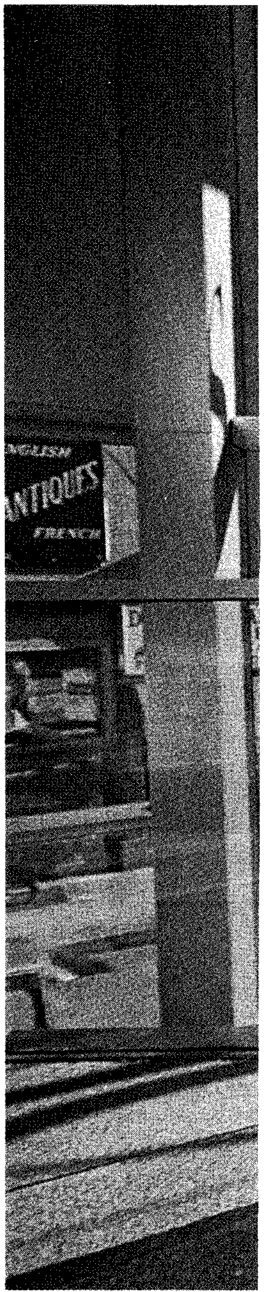
REANNE GIOVANNI

Home style: *Just a hint of what to do.*

REANNE GIOVANNI



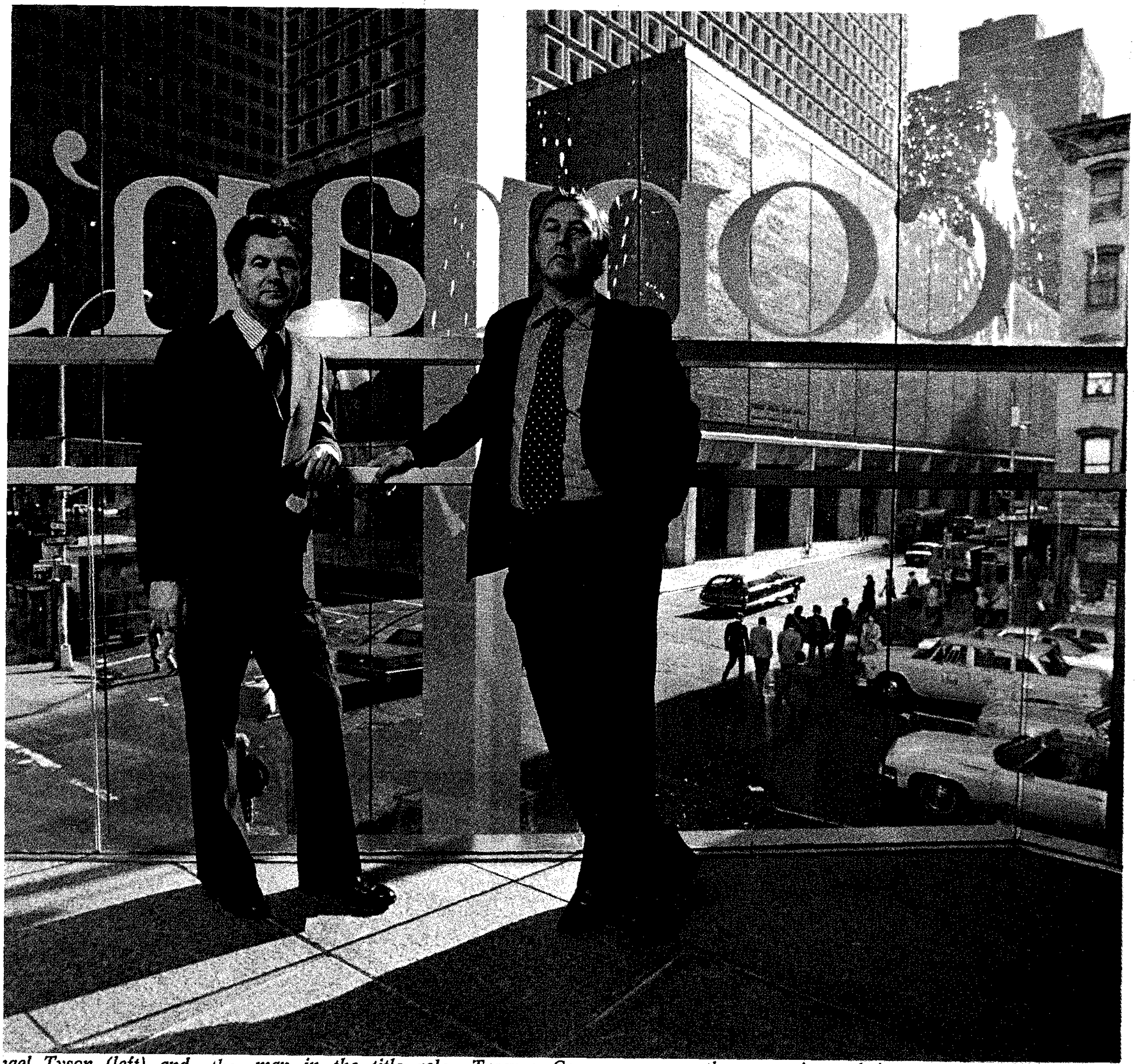
Bedded down: *Duvets for all seasons.*



Cornering the market:

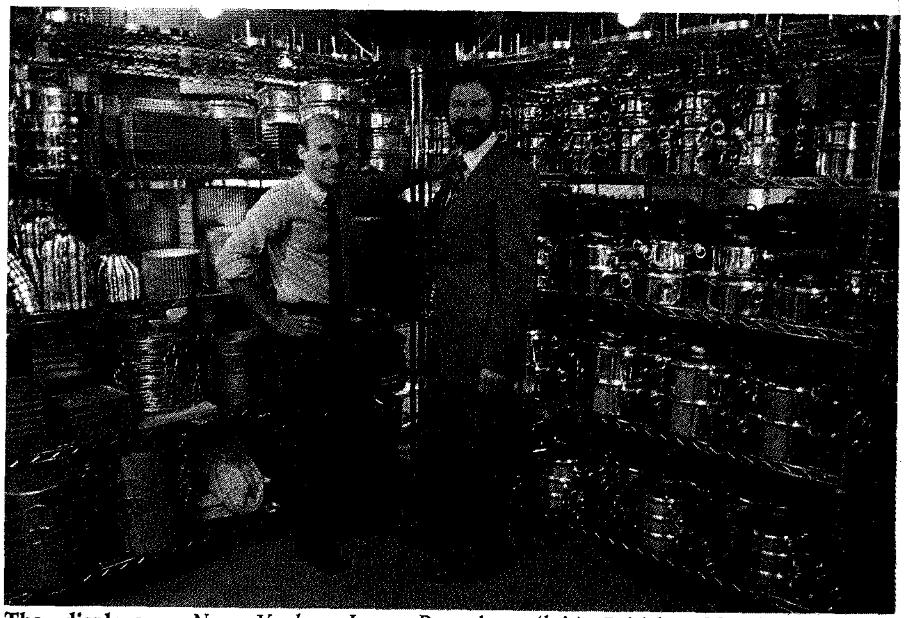
Trio: *Shop designer Tina*

Photographed by Dan Wynn



ael Tyson (left) and the man in the title role, Terence Conran, survey the scene from their corner on Third Avenue.

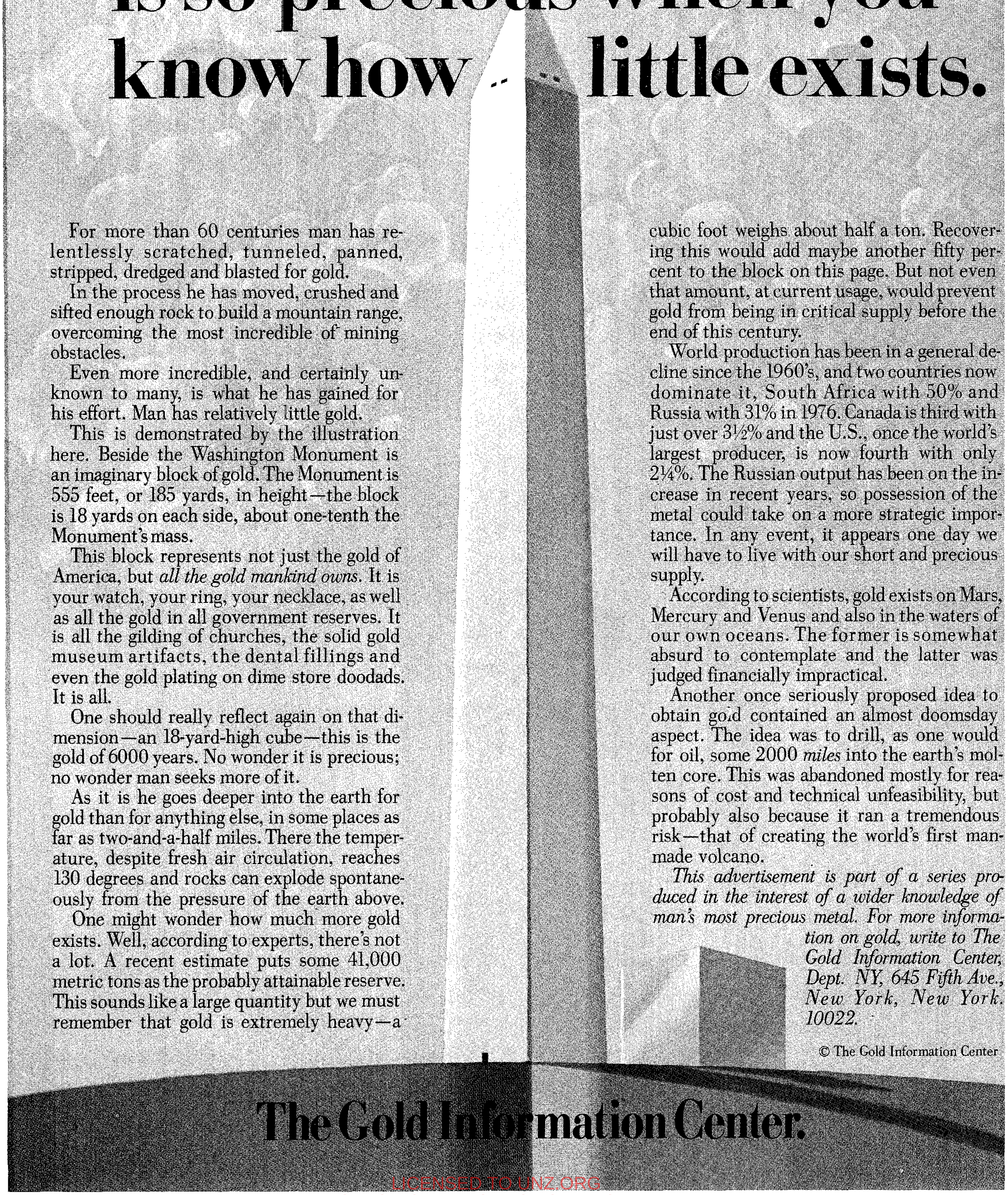
manager David Pasmore, buyer Pauline Dora.



The displayers: *New Yorker Larry Rosenberg (left), Britisher Maurice Libby.*

MAN AND HIS GOLD, PART II

You'll understand why gold is so precious when you know how little exists.



For more than 60 centuries man has relentlessly scratched, tunneled, panned, stripped, dredged and blasted for gold.

In the process he has moved, crushed and sifted enough rock to build a mountain range, overcoming the most incredible of mining obstacles.

Even more incredible, and certainly unknown to many, is what he has gained for his effort. Man has relatively little gold.

This is demonstrated by the illustration here. Beside the Washington Monument is an imaginary block of gold. The Monument is 555 feet, or 185 yards, in height—the block is 18 yards on each side, about one-tenth the Monument's mass.

This block represents not just the gold of America, but *all the gold mankind owns*. It is your watch, your ring, your necklace, as well as all the gold in all government reserves. It is all the gilding of churches, the solid gold museum artifacts, the dental fillings and even the gold plating on dime store doodads. It is all.

One should really reflect again on that dimension—an 18-yard-high cube—this is the gold of 6000 years. No wonder it is precious; no wonder man seeks more of it.

As it is he goes deeper into the earth for gold than for anything else, in some places as far as two-and-a-half miles. There the temperature, despite fresh air circulation, reaches 130 degrees and rocks can explode spontaneously from the pressure of the earth above.

One might wonder how much more gold exists. Well, according to experts, there's not a lot. A recent estimate puts some 41,000 metric tons as the probably attainable reserve. This sounds like a large quantity but we must remember that gold is extremely heavy—a cubic foot weighs about half a ton. Recovering this would add maybe another fifty percent to the block on this page. But not even that amount, at current usage, would prevent gold from being in critical supply before the end of this century.

World production has been in a general decline since the 1960's, and two countries now dominate it, South Africa with 50% and Russia with 31% in 1976. Canada is third with just over 3½% and the U.S., once the world's largest producer, is now fourth with only 2¼%. The Russian output has been on the increase in recent years, so possession of the metal could take on a more strategic importance. In any event, it appears one day we will have to live with our short and precious supply.

According to scientists, gold exists on Mars, Mercury and Venus and also in the waters of our own oceans. The former is somewhat absurd to contemplate and the latter was judged financially impractical.

Another once seriously proposed idea to obtain gold contained an almost doomsday aspect. The idea was to drill, as one would for oil, some 2000 *miles* into the earth's molten core. This was abandoned mostly for reasons of cost and technical unfeasibility, but probably also because it ran a tremendous risk—that of creating the world's first man-made volcano.

This advertisement is part of a series produced in the interest of a wider knowledge of man's most precious metal. For more information on gold, write to The Gold Information Center, Dept. NY, 645 Fifth Ave., New York, New York. 10022.

© The Gold Information Center

The Gold Information Center.

Theater/John Simon

SHAGGY DOG

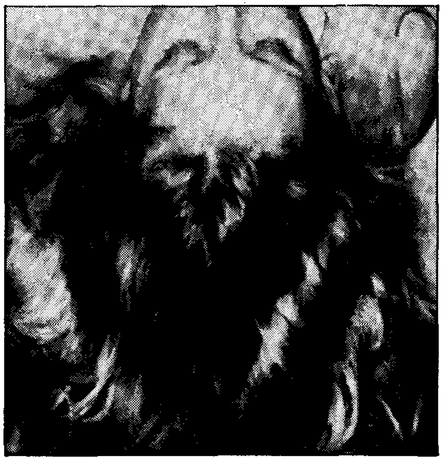
"...A decade later, *Hair* is not yet a nostalgia-laden antique, but too late to startle any but the most backward and benighted..."

O for a depilatory to rid us of this unwanted stage (worse than face or body) **Hair**! When the show first appeared in 1967 at Joe Papp's charming new Anspacher Theater, with a bit of a plot line, unpretentious orchestrations, Gerald Freedman's genuinely farcical direction, and a cast that included, among other good people, Shelley Plimpton, Jill O'Hara, Sally Eaton, Jonelle Allen, Susan Batson, and, not least, Gerome Ragni, one of the co-authors, it was carefree going indeed. True, there were weaknesses, but the show's flower children were in full bloom, the anti-war protest resonated endearingly, and even Galt MacDermot's undistinguished rock score had the benefit both of being timely and of being the first to hit the stage.

By the time *Hair* was transferred to Broadway—stripped of most of its story line yet bloated and made vastly noisier, gimmicked and camped up by its clever but coarse new director, Tom O'Horgan—it lost most of its appeal. The chief new device was nudity—and what self-conscious and self-righteous nudity it was! Yet it succeeded, as souped-up versions of ingenuous little *trouvailles* hailed by the cognoscenti so often do. A decade later, the show is not yet a nostalgia-laden antique, but too late to startle anyone but the most backward and benighted.

And what a crew of graceless-looking no-talents O'Horgan has assembled this time round! Only among the black performers are one or two still winning; the whites are all either bland or disgraceful. The staging seems to have become yet more overdone and offensive, but it is quite conceivable that I merely repressed some of its more outstanding horrors. Julie Arenal's dance movements (hardly choreography) still have their bright spots, but the rest, including even the masterly Jules Fisher's lighting, now looks threadbare, if not decomposing. The music, in fact, hurts.

Most interesting about the show was the Saturday-night audience I caught it with: people too young, too recently upwardly mobile, too newly daring to venture into so risqué a show, and surely inhabiting the metropolitan enclaves of Middle America. How they loved it! They repeated every wheezing joke aloud, shrieked with delight at the daring remarks (some quite shamelessly updated, but all tame stuff by now), sang along with the tuneless songs, and talked through everything as if they were back in their dens watching television. *Hair* is unalive and doing well in our very own backwaters, and easily as good as a trip to Pocatello.



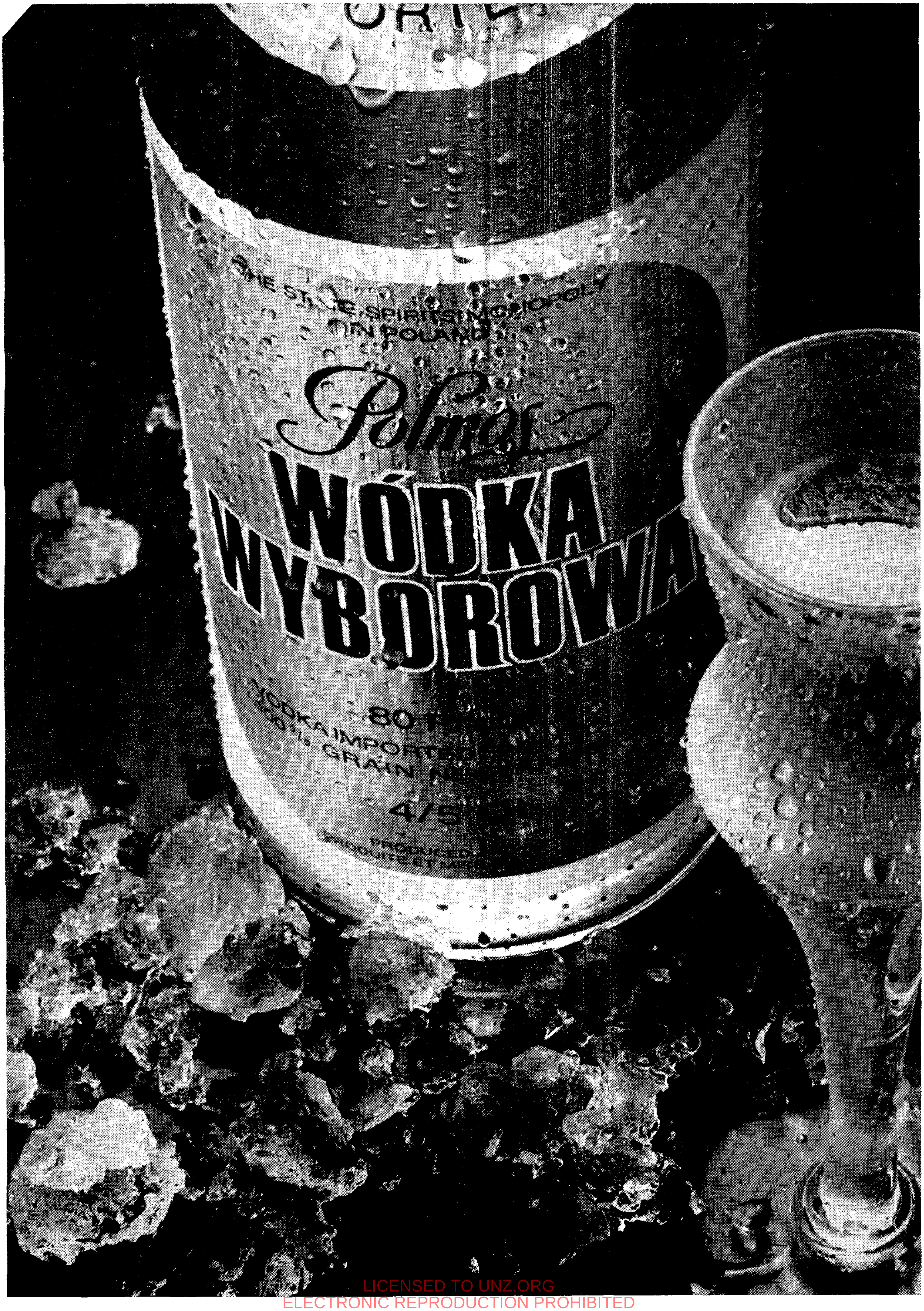
Some plays are plays; others, merely vehicles. **The Gin Game**, a first effort by D. L. Coburn, is resolutely of the latter kind. It concerns two inmates of an old folks' home. The man, Weller Martin, lives for gin rummy now; the woman, Fonsia Dorsey (the names are better written than anything else), is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. Through a series of gin-rummy sessions on the home's otherwise deserted back porch, the two oldsters play, grumble, become friends, quarrel, strip away each other's self-delusions, forgive and forsake each other, parted by the card game that brought them together. I think there is an allegory lurking in there somewhere; if so, I don't want to know it: The play is brittle enough without the added burden of pretentiousness.

The dialogue and characterization have their funny, or at least bittersweet-verging-on-wry, moments: "Do you like stewed tomatoes?" "No." "I never talked to anyone who did." Or, better yet, "I don't take *my* medicine anymore. Only *our* medicine." But the card marathon drags on and on, with the author playing every deuce in his pack as if it were an ace or a joker. Pretty soon every line sounds like a repeat of a previous one or the verbalization of something we saw coming. *The Gin Game* feels like a prizewinning play in a provincial drama contest whose judges were Neil Simon, Robert Anderson, and Michael Cristofer.

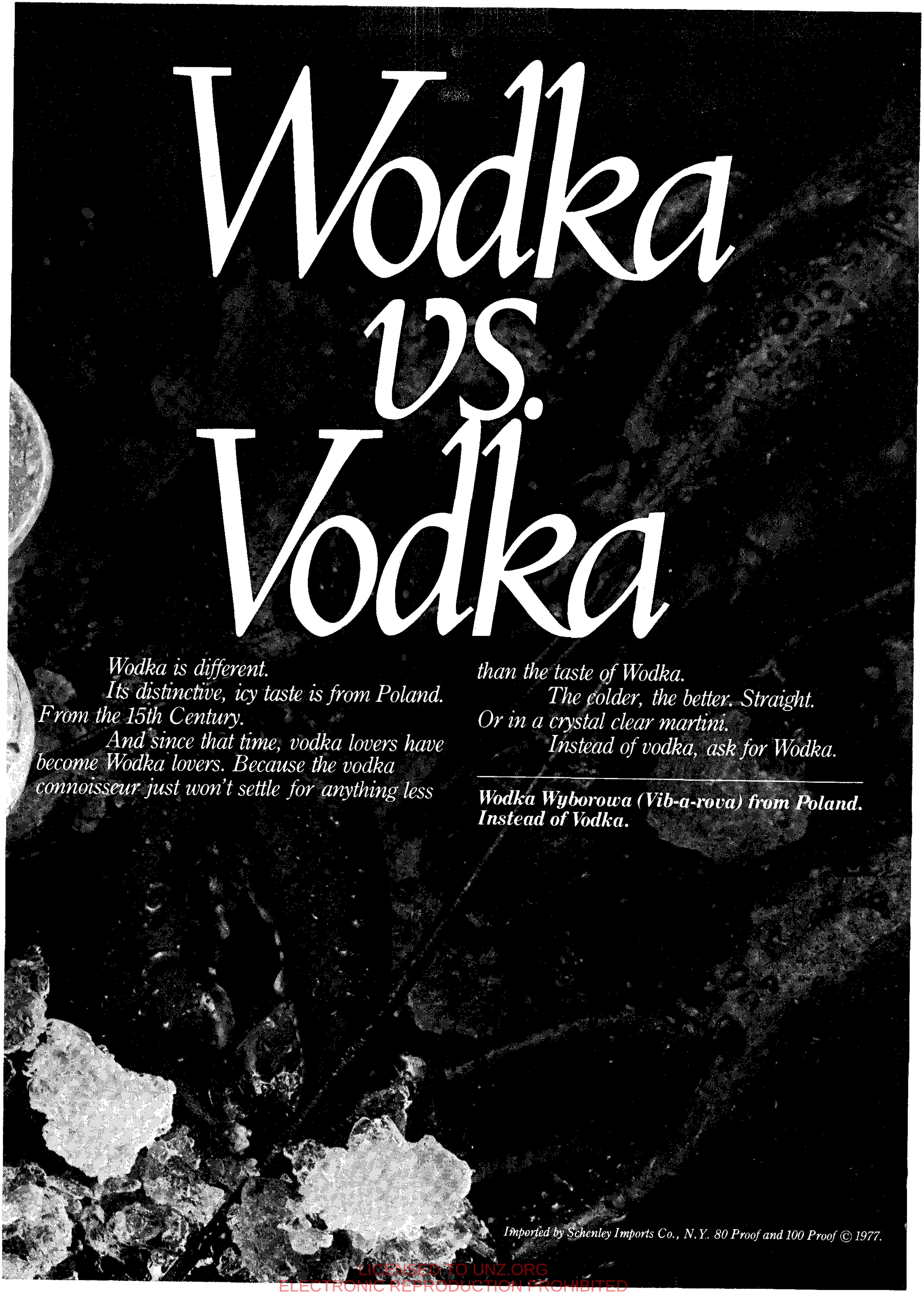
It is staged, however, with almost indecent (because wasted) expertise by Mike Nichols, and acted to individual and joint near perfection by Hume Cronyn and Jessica Tandy. Miss Tandy plays it perhaps a shade too young, too fetching and sprightly. But her timing and emphases are magisterial, always managing to combine dead-center accuracy with a touch of the deliciously unexpected. Mr. Cronyn is a bit more conventional in his approach, but he is really old, with an easefully enacted excruciation, and he can make orneriness as touching as sweetness—more so, in fact. You could do worse than watch the chronic tandem of Tandy and Cronyn; after a while, you can even forget about the play and relax. And if your mind wanders, you can always relish the perfection in seediness of David Mitchell's set, pertinently lighted by Ronald Wallace.

Survival, performed by four black South Africans who seem to have lived every syllable and pause of it, may not be much of a play, still less a musical, though the quartet sings slyly a cappella and dances with a fine, mocking grace. It is, however, a necessary reminder of one of the world's great injustices, executed with suavity and irony, a disciplined anger and an astounding amount of humor and undistorted humanity. That the dung heap of white South African politics could produce the dignity and unflappably purposive laughter of these four gallant men—their agility of body and suppleness of mind and soul—should command our attention. As art, *Survival* may be amateurish; it is terribly professional as living history. ■

Photographed by Cosmos



ORTE
THE STATE SPIRITS MONOPOLY
IN POLAND
Polmos
WÓDKA
WYBOROWA
80
VODKA IMPORTED
100% GRAIN
4/5
PRODUCED
PRODUITE ET M



Wodka is different.

Its distinctive, icy taste is from Poland. From the 15th Century.

And since that time, vodka lovers have become Wodka lovers. Because the vodka connoisseur just won't settle for anything less than the taste of Wodka.

The colder, the better. Straight. Or in a crystal clear martini.

Instead of vodka, ask for Wodka.

Wodka Wyborowa (Vib-a-rova) from Poland.
Instead of Vodka.

Imported by Schenley Imports Co., N.Y. 80 Proof and 100 Proof © 1977.

Brief Lives/Ellen Stern

SUDDENLY IT'S SOKOL

"...'Cooking is the last thing on my mind,' says Marilyn. 'But I do have my specialties. Omelets, coffee, spreading butter'..."

More than anything, Marilyn Roberta Sokol wanted to be a toe dancer when she grew up. "Sidney," her mother said, "she's got stardust." But Marilyn grew breasts, which toe dancers usually do not. And she lost her balance.

She's found it again. In the last year, this frisky *farceuse* has been and been back on *The Tonight Show*, transported Merv Griffin for an unprecedented 45 minutes, sold out at Reno Sweeney and the Ballroom. She's making a comedy record (*Out of the Closet*), writing a book (*Guilt Without Sex*, which may or may not be a tribute to Dan Greenburg's *How to Make Yourself Miserable*, which she calls her bible), and revving up for a one-night stand at Town Hall on October 19.

She can sing and act and be flamboyantly funny. She just learned to drive but has never learned to play the piano, a fact made clear by her attack on "There's No Business Like Show Business," and she has reluctantly given up dancing. So reluctantly, in fact, that she still exults in a certain document hanging on the wall. It is the Grade Examination Certificate issued by the Cecchetti Council of America: "This is to certify that Marilyn Sokol has completed the Grade I Examination. 1955. Classical Ballet."

Her childhood is a major influence on her act. One Sokol character—as cuddly in her peculiar way as Baby Snooks and Edith Ann are sassy—is nine-year-old "Rosarita Farkas, president of the Thespian Society." Rosarita's *pièce de résistance*, a slurred and giggly rendition of "Chicago," is, she baldly explains, "myfavoritesongfrom myfavoriteshow*PeterPan*. My friends call me 'Smoochie,'" she goes on. "You know why? Because I *kiss* a lot." Giggle giggle. And then Rosarita unfolds the miracle of birth. "You could have a *girl* baby . . . you could have a *boy* baby . . . or you could have an omelet."

Pregnancy. Babies. Dolls. Big Sokol topics. "Betsy Wetsy," she says softly, nestling at her kitchen table, nibbling lox. "Every night before bedding down, I'd say, 'Mother, if you hear Betsy Wetsy crying in the morning, don't throw her out, because the crying will be *real*.' And there was another doll with rubbery cheeks that smelled just like a baby. And others. They were all named Susie." And without a pause, Marilyn is whizzing out of the room and whizzing back in with an armful of nostalgia. She holds up a small and wrinkled thing. "This was my first bride doll," she says with a sad smile, "now turning a slight shade of green. And this," she says, stroking a chipped porcelain gewgaw, "is 'the Secret.' Watch. Who's afraid of the big bad wolf," she sings in a childlike falsetto, "the big bad wolf, the big bad wolf." And Marilyn flips Little Red Riding Hood upside down to reveal the wolf under her skirt! These are the toys she's kept.

Marilyn lives on Central Park West with her manager, Scott Shukat, whom she met when she was a member of the Ace Trucking Company and he was an agent with William Morris. They are happy. Their home is a live-in scrapbook. On the long wall with Marilyn's ballet certificate are costume sketches, caricatures, a letter from John Kennedy thanking her for working on his campaign, a photo of Marilyn and Scott huddled together in the chilly courtyard of the Hotel Paradis in Paris. The living room is a jumble of books, tape equipment, plants, shells, tiny animals, an hourglass, a menorah, Marilyn's 1972 Obie for *The Beggar's Opera*, a Yamaha baby grand, a photo of bare feet, and bouquets of silk flowers which Marilyn gathers at the Cinderella Flower and Feather Company on West 38th Street.

Scott does the cooking and most of the shopping. Marilyn *tries*. "I find it *very* rewarding to take the cart and walk up Broadway. I've done it twice. I'm good at going and getting cheese. American. Sliced. Cooking is the last thing on my mind. That's not my *worth*. My worth is that I'm an ex*cit*-ing com*pahn*-ion. But I do have my specialties. Omelets, coffee, spreading butter."

Marilyn Sokol's first role was flower girl at her Uncle Stanley's wedding on the Grand Concourse. She was three. What she remembers is looking not at the flowers, or the bride and groom, but at everyone looking at her. When she was six, the family moved from the Bronx to Maryland. "We spent two years in a one-horse town called Mt. Rainier," she says. "I ascribe the tragedy in my act to those two years. I was a complete outcast. In Mt. Rainier, when it rained, it flooded. I used to get tar on my coat from the telephone poles going to school. Do you know whose posters were on those poles? Agnew's. Even then he was doing dirty things." Later, in Washington, where her mother was with the State Department and her father with the Treasury Department, Marilyn attended Calvin Coolidge High School ("I came in right after the cashmere set; we were in for blends and Orlons") and worked in the neuropsychiatric ward at Walter Reed ("I wasn't in with your normal neurotic; I was in with your locked doors").

It was in 1966 that Marilyn Sokol and her stomach made their professional debut. She played a belly dancer in the first national company of *Man of La Mancha*. When she got the part, she was out of NYU and working as a storyteller for the Brooklyn Public Library. "There I was, getting my dream, a Broadway show, and I had to spend a whole day on the Brooklyn Promenade meditating about whether to leave the *Kinder* and take it." She took it, and she also took the books, so she could set up shop in day-care centers all over the country.

And now it's fall, and Marilyn is back where she belongs. For a few minutes. Soon she'll be off to her singing lesson on Riverside Drive, so it's time to talk of Town Hall—where she and Rosarita will sing and make whoopee—and of nerves. "When I'm nervous, I chant, I do breathing, I'll do yoga, do biofeedback, do acupuncture, get a massage. I have Buddhist beads; I rub them. They *all* work. But the trick is to do this every day of your life, not just the day before. The gods get pissed. You gotta fool 'em a little." ■

Hurry up awready: *"Mother told me, 'Marilyn, remember: At 35, the eggs dry up.'"*

Photographed by Mark Haven

Movies / Molly Haskell

COMING UP FOR AIR—NOTES ON THE FIFTEENTH NEW YORK FILM FESTIVAL

"...What is more offensive than the assorted brutalities is the hypocrisy of Bertolucci and Pasolini in hiding behind Fascism..."

The **New York Film Festival** was fat and fifteen this year, and it looks as if it is here to stay. Like most cultural institutions, it has survived by surviving rather than by being universally loved. Reviewers have resigned themselves to an annual attack of sensory overload and no longer bother to ask, "Do we really need a film festival?" and audiences, from whom fewer boos and hisses are heard, seem to know what to expect.

Even the most esoteric offering can fill Alice Tully Hall with what appears to be a combination of buffs, relatives of the short-film maker (I refer, of course, to the size of the film and not the director), ethnic groups who turn out for their country's films, and those intrepid souls who want to see a film and make up their minds about it before we critics tell them whether or not to go and what to think.

With the times the festival has grown older and more respectable. It is no longer the vulnerable infant of the late sixties—a time when the winds of revolution rattled those plate-glass windows in Philharmonic Hall and the huffing and puffing of various factions threatened to blow the house down.

The revolutionary filmmakers have retreated into becalmed, inward-gazing states, reminiscent of some of Herzog's "found" mystics, or, like Bertolucci with his $11-million, four-hour-plus propaganda art film, have placed themselves in compromising positions vis-à-vis the capitalist life-support systems they attack.

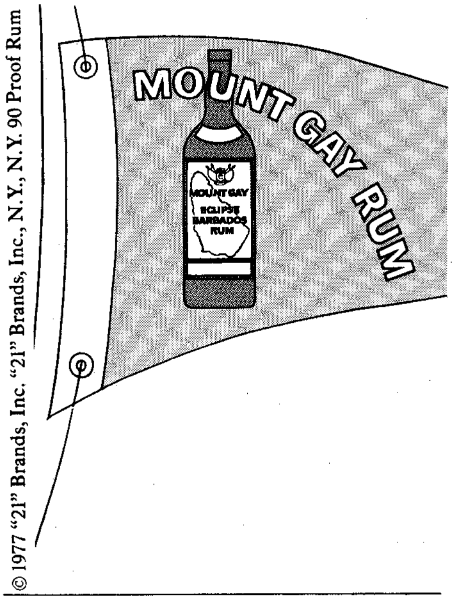
The apocalypse that was gleefully forecast by the filmmakers within never came—like the volcano that never erupts in Werner Herzog's extraordinary and disturbingly ambivalent documentary *La Soufrière*. Accompanying his less than extraordinary feature *Hearts of Glass*, the report shows footage of an evacuated and eerie Guadeloupe, where Herzog and a crew of two went upon reading of an impending eruption, thinking they would be the last to see and record the village before its devastation. The electricity hasn't been cut off: Traffic lights blink; an occasional television blares forth; dogs roam the streets—entirely empty of humanity—without barking. Herzog finds the one poor peasant who remains in the hills philosophically awaiting death. When the disaster fails to occur, we recognize in Herzog's response, in our own, something very close to disappointment—followed, of course, by relief.

Significantly, Herzog and crew leave while the town is still empty, before a single inhabitant returns, and the image that stays with us is of a post-apocalyptic void that is Herzog's spiritual home. He is like the world traveler on a futile search for that one scenic outpost undiscovered by tourists or untouched by human hand, only his quest is directed at people themselves. His saints are madmen, dwarfs, freaks, but unlike the holy fools of classical literature whose function is to reconcile humanity with itself, they stand as a repudiation of that humanity.

Marguerite Duras and Robert Bresson are drawn to minimal cinema out of a similar disgust with the detritus of civilization. Like Herzog, they wish to purge the screen of impurities, which to them means narrative, character, actors, the self-consciousness of social existence, life itself, on any terms other than the director's. It's not the ultimate cinema, but if I prefer Bresson and Duras to Herzog (and *Le Diable probablement* and *The Truck* are two of their finest), it's because I am always aware of the heavy toll exacted by their commitment. For all the enforced narrowness of their vision, the shapes in which they have chosen to express it are luminous, beautiful, open, less motivated by the spiritual arrogance and exclusivity that informs Herzog's.

Whereas Herzog hypnotized the cast of *Hearts of Glass* and succeeded only in putting the audience to sleep, Bresson's *Le Diable probablement* and Duras's *The Truck* are truly mesmerizing experiences. In the closed, rarefied atmosphere of Bresson's Paris, the souls seem already to have abandoned the bodies of his young people, who stalk the frames like pale elongated creatures from another planet. In Duras's film, a truck makes its way through ordinary landscapes which seem to ex-

Illustrated by Marvin Mattelson



© 1977 "21" Brands, Inc. "21" Brands, Inc., N.Y., N.Y. 90 Proof Rum

When CBS stars get hungry, they head for the ground floor.

The Ground Floor Cafe

Follow the arrow to sizeable drinks, a surprise-filled menu, intimate lighting and down-to-earth prices.

Lunch, dinner, and after-theatre Monday through Friday

CBS BUILDING
51 West 52nd Street 751-5152

Les Mareyeurs

"The First French Seafood Restaurant in New York."

*** N.Y. Times
LUNCH • DINNER
COCKTAIL LOUNGE
also
Sunday Buffet
998 MADISON AVE.
(Bet. 77 & 78 Sts.)
TEL. 628-3333

WHERE TO BUY WHAT YOU SEE IN NEW YORK MAGAZINE

New York Magazine now provides another valuable and helpful service. It's called our Advertising Information Service.

Specifically, for radios or televisions, we'll tell you what models are in which stores; for a restaurant, we'll read menu and price and tell you what credit cards are accepted; for a hotel, we'll describe accommodations.

For Advertising Information Service, call 684-5544 or 684-5545.

tend into a sea of infinite yearning. Meanwhile Duras and Depardieu discuss a hypothetical project that is this wistful, oddly romantic work.

It is becoming increasingly difficult to shock audiences—we are beginning to know the danger signals and avert our eyes—but Pasolini and Bertolucci certainly give it a good try. The best that can be said about Pasolini's acutely distasteful *Salò*, a transposition of de Sade's *120 Days of Sodom* to a Fascist retreat in occupied Italy, is that it never pretends to be anything other than an extended, graphic depiction of various forms of torture and (mostly homo-) sexual abuse, simulated and formally distanced. On the other hand, the bloodshed, nudity, and sodomy in Bertolucci's *1900* seem to come out of left field, as incongruous in this baroquely operatic history lesson as elephant dung in *Aïda*. But what is more offensive than the assorted brutalities is the hypocrisy of both Bertolucci and Pasolini in hiding behind Fascism—a politicization of sex that has become a disease with Italian directors—and giving rein to their own depraved fantasies under the cover of Fascist barbarism.

1900 has now been reduced to a four-hour-and-twenty-minute English-language version (including intermission) that Paramount is releasing with Bertolucci's approval. Is this the film that launched 1,000 diatribes portraying Paramount as the mighty mogul and Bertolucci as the defenseless artist? Is this the "masterpiece," any abridgment of which would result in what one critic referred to as a "trailer" or a "classic comic book" travesty. The idea of a three-hour trailer or classic comic book struck me as funny until I saw the film, which in essence is a four-hour trailer and was, undoubtedly, a five-and-a-half-hour one when it was originally shown at the Cannes Film Festival in 1976. I don't know what the critics who defended the original as inviolate are saying now that the director has approved an hour-and-a-half-shorter version, but Bertolucci, a notorious last-minute cutter and snipper, is not a man who knows exactly what he wants to say and says it, and *1900* is hardly what you'd call seamless. (As to what had been eliminated from the original, critics who had seen both versions were hard put to say.)

The film is a chronicle of the peasant-landowner struggle from the year 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghieri family. Burt Lancaster as the benevolent padrone and Sterling Hayden as the peasant leader, grandfathers of those who will grow up to be Robert De Niro and Gerard Depardieu, are the

MURRAY HILL
RACQUET CLUB
Annual Tennis Memberships Available

...at Manhattan's largest tennis facility. Play tennis a full 12 months for as many hours a week as your schedule allows, subject to court availability. New private club, 10 Har-Tru courts, luxurious facilities.

Atop the East Side Airlines Terminal
320 East 38th Street, New York, N.Y.

(212) 490-2150

Open every day, 7A.M.—1A.M.
Inspection invited.

Save $1,014 to Rio by dancing at Cachaca (2 Brazilian Bands)
Every Nite Exc. Mondays
10PM-4AM
403 East 62nd Street
Res: 688-8501
CACHAÇA

feel the difference for less!
FRENCH JEANS STORE OUTLET
311 E. 60th St., NYC/212-751-6013
Tues. through Sat. 12 Noon to 5:30

DISCOTHEQUE
For Young, Mature, Sophisticated Singles & Couples
OPEN WED., FRI. & SAT. 10 PM to 4 AM
Available For Private Parties
REFLECTIONS 40 E.58th St. MU 8-3365

titans whose struggle not only sets the stage for, but more or less upstages, everything that follows.

Bertolucci means to convey the inevitable ascendancy of the People through the epic sweep of history, but swooping crane shots convey nothing more than pleasure in camera movement for its own sake. Whatever feeling there is in Bertolucci's pageant is not for the land and its farmers but for De Niro and Depardieu in what is the kinkiest bit of star cinema masquerading as political parable since Lina Wertmüller.

Despite the Marxist framework in which it is couched, the relationship between De Niro and Depardieu is closer to the extended schoolboy crush of Cocteau's *Les Enfants terribles.* If one attends to the erotic subtext of the film rather than to its polemical façade, the most interesting hindsights are not historic but anatomical. But as attractive as these two actors are, to sit four and a half hours for their dorsal views (preferable to the frontal view displayed in an embarrassing three-way sex scene) is too high a price to pay.

Bertolucci's greatest mistake was the decision to release the film in its English version, not only because a grandiloquent dubbed Italian might have made palatable a multitude of verbal inadequacies and tinny-sounding scenes, but because De Niro most of all would have profited from dubbing. Speaking a sort of tongue-in-cheek colloquial English, he seems to be winging it from start to finish. He is so loose that a scene in the hay with Dominique Sanda has the rambunctious abandon of unsimulated lovemaking.

If Bertolucci's film did nothing else, it proved that nudity can be as degrading to men as it is to women. If there wasn't more nudity per square foot of film in this year's festival, there was certainly more star nudity than in any assortment of films outside private Hollywood collections.

Buñuel remains the only director who uses nudity with a discreet charm that contains both reverence and lechery and more extraordinary a feeling for both female and male fantasy. His new film, *That Obscure Object of Desire,* with its shifting but crystal-clear perspectives, was the delight of the festival. The 77-year-old director once again defied the strictures of both modernists and traditionalists by showing that film can be, at one and the same time, passionate and urbane, witty and erotic, surreal and dramatically coherent, formally adventurous and committed to the mystery of the human soul. ■

"Wonderful... the most topical love story of the decade."*

A stinging, fresh look at the twists and turns of the modern mating game, KRAMER VERSUS KRAMER is "poignant and affecting...a heartwarming story, told with deft humor. Reading it will make you feel good."—*Hartford Courant*

"**What unfolds between this vulnerable and nurturing father and his son brought a lump in my throat that wouldn't go down until the very end.** A gentle, loving and disarming book, perfect for women who want to know more about what makes men tick and perfect for men who want to know more about themselves."—*Mademoiselle*

KRAMER VERSUS KRAMER
by Avery Corman
Author of *Oh, God!*
RANDOM HOUSE

- **Soon to be a major Columbia Motion Picture**
- **A Book-of-the-Month Club Alternate**

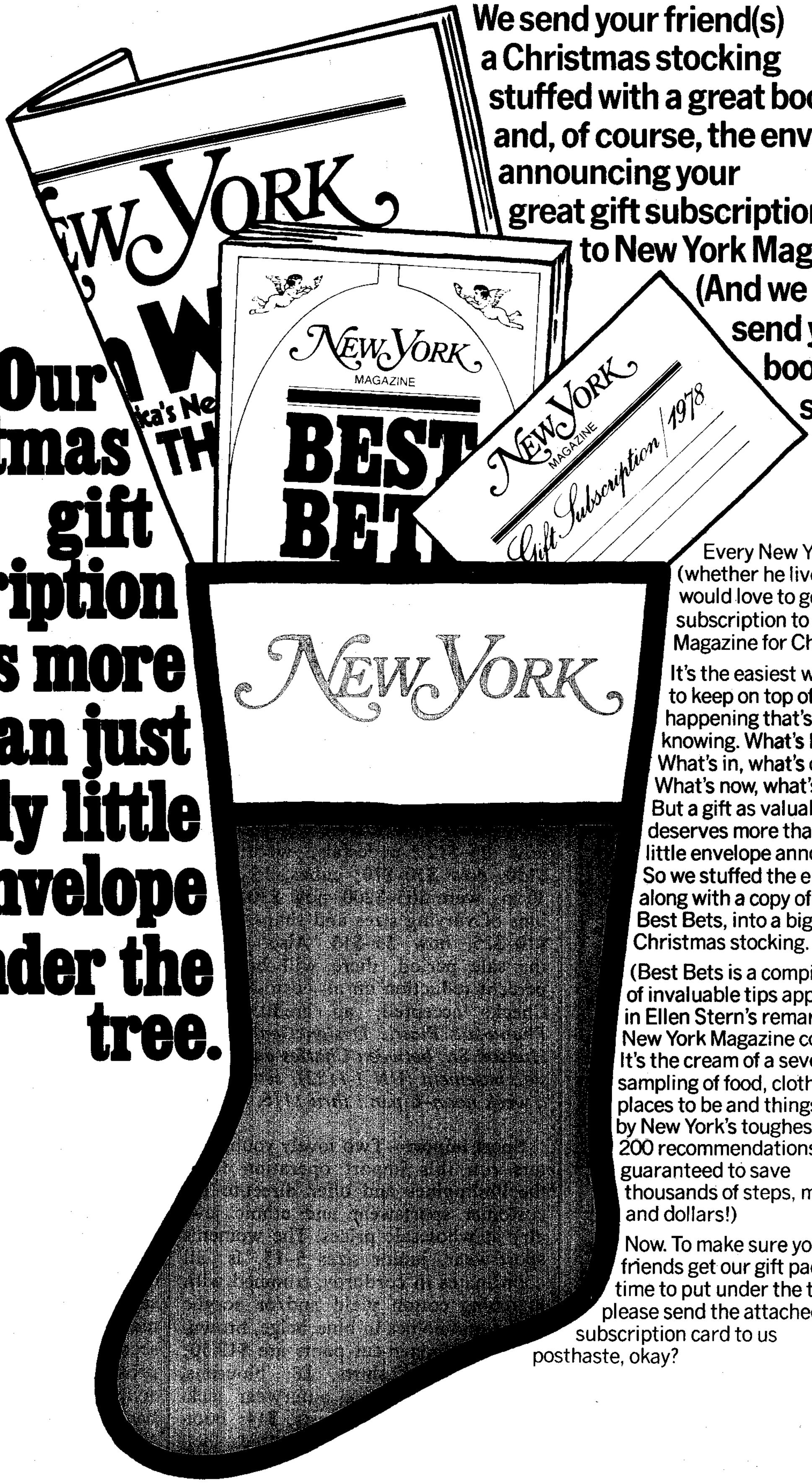
$7.95, now at your bookstore
*David Finkle, *Village Voice*

Floor Them

Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in our "Town and Country Properties" section and get results fast. See details at beginning of section or call (212) 986-5894.

Town and Country Properties
A service from
NEW YORK
The Working Classified

Our Christmas gift subscription is more than just a silly little envelope under the tree.



We send your friend(s) a Christmas stocking stuffed with a great book and, of course, the envelope announcing your great gift subscription to New York Magazine. (And we send you the book and stocking, too!)

Every New Yorker at heart (whether he lives here or not) would love to get a subscription to New York Magazine for Christmas, right? It's the easiest way we know to keep on top of what's happening that's worth knowing. What's hot, what's not. What's in, what's out. What's now, what's then. But a gift as valuable as this deserves more than just a silly little envelope announcing it. So we stuffed the envelope, along with a copy of the book, Best Bets, into a big, red Christmas stocking.

(Best Bets is a compilation of invaluable tips appearing in Ellen Stern's remarkable New York Magazine column. It's the cream of a seven years' sampling of food, clothes, gifts, places to be and things to do by New York's toughest customer—200 recommendations guaranteed to save thousands of steps, mistakes, and dollars!)

Now. To make sure your friends get our gift package in time to put under the tree, please send the attached gift subscription card to us posthaste, okay?

BURRRR. IT WAS COLD LAST WINTER.
BUY A FUR COAT THIS WINTER.
We have the largest selection of men's furs in New York—Lynx, Raccoon, Mink, Coyote and Nutria. All styles for dress or casual wear. Once you see them you'll want one. We honor all major credit cards.
BROTHERS II©
352 7TH AVE. (12A) NYC 212-695-8469

DivorceAide
WORKSHOPS FOR WOMEN FACING
RECENT SEPARATION OR DIVORCE
FREE BROCHURE
521 FIFTH AVE NY 10017 (212) 369-3966

We CLEAN
SHEEPSKINS,
SUEDE & LEATHER
GARMENTS!!!
Gloves, Handbags, Boots
...also our specialty!
Call: JU 6-3737
For U.P. PICK-UP
OR Bring or Mail Items To:
LEATHERCRAFT PROCESS OF AMERICA, INC.
54 West 56th Street, New York, N.Y. 10019

COME REVEL!
Celebrate our 1st anniversary
with Champagnes from France
Champagne dinner for two $40
complete with a full bottle of
authentic Champagne. Nightly in October.
Or choose from 19 great Champagnes at
anniversary prices with our regular menu.
Mme. Bruno, Chef
l'ESTEREL
1063 First Ave. at 58th St. Reservations: 759-2630

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Showroom sale—Cathy Hardwick's showroom will be open to the public for the first time for one day only, to clear away new fall merchandise at slightly above wholesale prices. Beautiful all-wool classic styles come in women's sizes 4–12. In wool flannel: double-breasted lined blazers, retail $180, now $100; matching crystal-pleated skirts, retail $96, now $53; matching trousers, retail $86, now $46; trouser skirts, retail $88, now $48; matching lined vests, retail $62, now $35. In wool crepe: skirts or pants, retail $80, now $44; open vests, retail $42, now $23; kimono jackets, retail $72, now $40; 100-percent-silk broadcloth shirts, retail $66–$90, now $36–$49; lamb's-wool/angora sweaters, retail $54, now $30. Not every style in every color or size. Cash-and-carry only; all sales final. *Cathy Hardwick, 530 Seventh Ave., between 38th and 39th sts., fourth floor (221-7545); Sat. 10 a.m.–4 p.m.; 10/22 only.*

Plastic fantastic—A clearance sale on Plexiglas shelves, pedestals, cubes, bins for records, etc., brings prices down to an average of 50 percent off. Six types of shelves, were $15–$30 each, now $6–$12; pedestals, were $70–$150, now $30–$70; cubes, 15 in. to 30 in., were $65–$200, now $30–$110; bins of varying sizes and shapes, were $10–$25, now $5–$15. Also, during the sale period, there will be a 30 percent reduction on all custom work. Checks accepted; no credit cards. *Phantastic Plastic Design Center, 535 Hudson St., between Charles and Perry sts., basement (UN 1-1122); seven days a week noon–6 p.m.; thru 11/6.*

Sport import—Two lovely young sisters run this import operation from the Philippines and offer direct-to-the-customer sportswear and ethnic jewelry at wholesale prices. The women's sportswear, junior sizes 5–13, is all coordinates in corduroy, trimmed with matching cotton plaid and/or acrylic fleece, and comes in blue, beige, brown, or green. French-cut pants are $12.50; skirts, $11.50; shirts, $8; blousons, $12.50; acrylic-fleece outerwear jackets, $17; fleece-lined vests, $14; boot-length pants, $11.50. Assorted shell and coral costume jewelry runs from $3 to $12. Cash-and-carry only; all sales final. *Sefna Trading, 54 West 39th St., seventh floor (221-3815); Mon.–Fri. 10 a.m.–5:30 p.m., Sat. 10 a.m.–4 p.m.; thru 10/29.*

Andes marvel—This SoHo store is having a sale on some very handsome Peruvian and Chilean handicrafts and fabrics. There is 54-in. 100-percent-wool hand-loomed heavy fabric—suitable for upholstery, throws, wall coverings—that comes in earth tones, oranges, and wine-reds, was $30 a meter (3.3 ft.), now $15; Chilean ponchos of similar fabric, were $90, now $35; hand-loomed tapestries, based on pre-Columbian patterns, in a wide variety of styles and sizes, range from $74 for a 3 ft. 8 in. by 3 ft. 3 in. tapestry, to $537 for a 6 ft. 3 in. by 13 ft. 10 in. one (were $124–$895); a few hand-loomed wool rugs are 50 percent off, now range from $75 to $125. Master Charge, Visa accepted; no checks; all sales final. *Titicaca Trading Co., 398 West Broadway (966-0309); Tues.–Sat. 11 a.m.–7 p.m., Sun. 1–6 p.m., closed Mon.; thru 11/15.*

Straight sets—This handsome little store in SoHo sells name-brand furniture at very good prices, and this sale brings them down farther, up to 50 percent off list. Floor samples are included. Examples: Art Deco seven-piece bedroom set in mahogany solids and veneers, lacquer finish, list $3,600, now $1,800; eight-piece modern bedroom set, vinyl-suede fronts, oak trim, white cases, including queen-size platform bed with recessed lighting, list $3,300, now $1,650; five-piece rosewood and white-lacquer modern bedroom set with platform bed, list $3,000, now $1,500; Thayer Coggin modular sofa, batik print, built-in wraparound tables, list $2,550 for three pieces, now $1,275; Directional modular sofa, choice of 50 fabrics, list $414 for corner section, $350 for armless, $252 for ottoman, now $199 for armless or corner section, $139 for ottoman (delivery approximately eight weeks); 40 Breuer style chairs, brown suede seats and backs, list $129, now $65 each. Master Charge, Visa accepted; checks as deposits only. *The Furniture Warehouse, 471 Broadway (925-0906); Mon.–Fri. 10 a.m.–6 p.m., Sat. 10 a.m.–4 p.m., Sun. noon–4 p.m.; thru 11/20.* ■

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Advertisement

WAREHOUSE SALE

An ideal opportunity to acquire beautiful Christmas gifts *now* at 50%-60% and more savings.

DATES: October 14th-24th
EVERY DAY INCLUDING
SATURDAY AND SUNDAY

TIME: 10:00 am to 6:00 pm
PLACE: 36 W. 25th St. 4th Floor
PHONE: (212) 243-0632

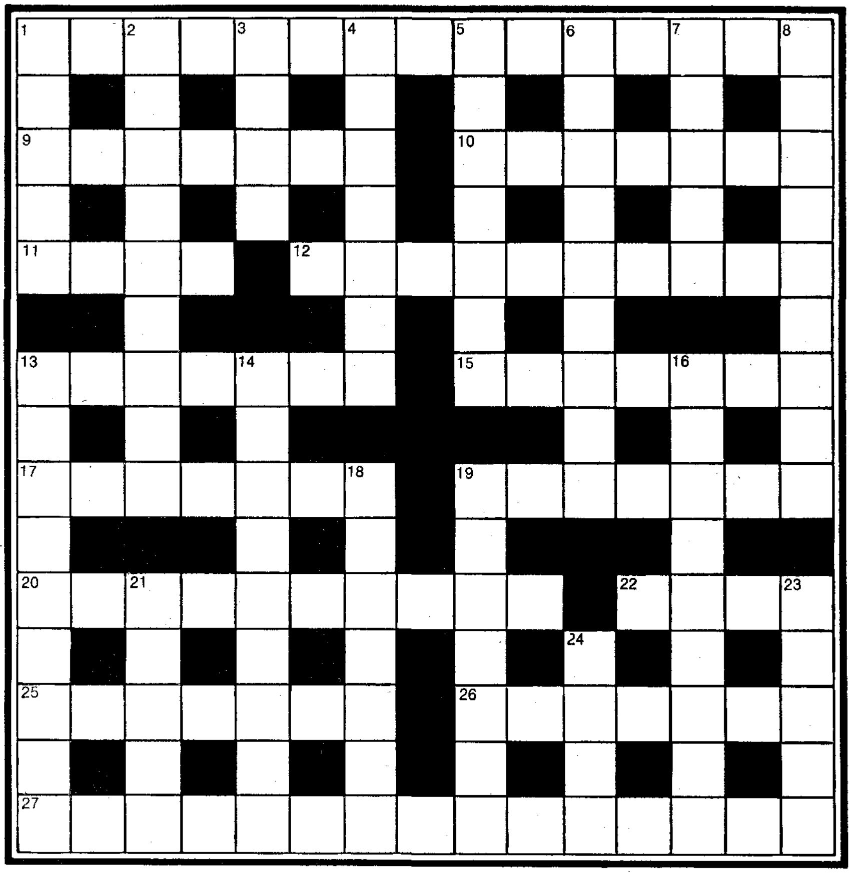
Choose from our extensive array of imported French, German and Czechoslovakian giftware in fine porcelaine and Crystal at reduced prices ranging from $2.00 to $400.00.

Listed here are only some of the items available. *In addition,* certain one-of-a-kind collectors' items in crystal and bronze and bisque figurines from PORCELAIN D'ART in France will be on display and included in this sale.

French Limoges Decorated Vases	originally	$ 96.00	now	$ 25.00
French Hand Cut Crystal Ice Bucket	originally	80.00	now	25.00
French Limoges Large Bisque Boxes	originally	72.00	now	30.00
Fine Hand Cut German Crystal Decanters	originally	90.00	now	35.00
Fine German Crystal Bud Vase	originally	28.00	now	10.00
Case Crystal Ashtrays Czech	originally	68.00	now	25.00
Crystal with Bronze Ashtrays	originally	14.00	now	4.00
Bisque With Cobalt SEA SHELL BOY By Porcelain d' Art of France	originally	800.00	now	200.00
Decorated German Porcelain Vase 11"	originally	44.00	now	15.00
French Limoges Gold Shell Dish	originally	34.00	now	10.00
French Limoges Gold Frame	originally	52.00	now	20.00
English Hand Painted Bone China Miniature Tea Sets	originally	110.00	now	30.00
French Hand Cut Crystal Champagne Buckets	originally	300.00	now	90.00
Limoges Miniature Tureens	originally	22.00	now	7.00
French Cristal de Sevres Wine Glasses (set of six)	originally	340.00	now	100.00
French Cristal de Sevres Brandy Glasses	originally	190.00	now	70.00
French Limoges Decorated Shell Dishes	originally	15.00	now	5.00
French Crystal Reindeer	originally	300.00	now	75.00
French Wine Glasses (set of six)	originally	48.00	now	10.00
French Limoges Jewel Box (extra large)	originally	200.00	now	50.00
French Crystal Animals	originally	30.00	now	10.00
French Porcelain Large Vase	originally	135.00	now	40.00
French Porcelain Elephants	originally	55.00	now	15.00
French Limoges Hinged Heart Boxes	originally	36.00	now	10.00
Crystal Serving Plate 18" Round	originally	45.00	now	15.00
French Limoges Dessert Plates Assorted Patterns	originally	12.00	now	4.00
French Limoges Bud Vases Plain White	originally	24.00	now	10.00
Extra Large French Clichy Crystal Christmas Trees	originally	$400.00	now	$100.00
Saxen Pattern Cobalt Coasters (set of six)	originally	74.00	now	25.00
French Limoges Cache Pots Plain White	originally	36.00	now	15.00
German Round China Pin Boxes	originally	10.00	now	3.00
French Limoges Small Tureen, Butterfly and Lily Patterns	originally	28.00	now	8.00
English Bone China Large Fruit Bowls	originally	180.00	now	60.00
Modern German Lead Crystal Cordial Decanters	originally	150.00	now	50.00
Fine Hand Cut German Water Pitchers	originally	165.00	now	50.00
Set of Six Rhine Wine Glasses by Cristal de Sevres	originally	320.00	now	100.00
Fine Imported Water Pitcher	originally	28.00	now	10.00
Fine French Porcelaine Buddha	originally	178.00	now	50.00
German Porcelain Oven to Table Quiche Dishes	originally	14.00 to 20.00	now	6.00 to 9.00
French Limoges 6" Cobalt Jewelry Box	originally	78.00	now	30.00
French Limoges Pot de Creme Set 6 Pot de Creme with Tray	originally	150.00	now	50.00
Czech Case Crystal Turtles	originally	156.00	now	50.00
Czech Crystal Bud Vases	originally	84.00	now	30.00
German Saxen 14" Cake Plate	originally	214.00	now	70.00
Hand Cut Crystal & Bronze Liqueur Sets; Decanter and Six Glasses with Round Case	originally	1800.00	now	700.00
Hand Cut Crystal & Bronze Lamps	50% Off Original Prices			
6 Piece Decorated Coaster Sets Gift Boxed	originally	22.00	now	8.00
Crystal and Bronze Candy Boxes	originally	300.00	now	100.00
French Limoges Decorated Picture Frames	originally	22.00	now	10.00
French Crystal Large Modern Ash Trays, Gift Boxed	originally	130.00	now	50.00
French Limoges George Washington Collectors Plates	originally	65.00	now	20.00
Perfume Bottle Modern Crystal	originally	28.00	now	10.00
Crystal and Bronze Ice Buckets	originally	600.00	now	200.00
German and French Stemware	originally	48.00	now	15.00

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Clues

ACROSS

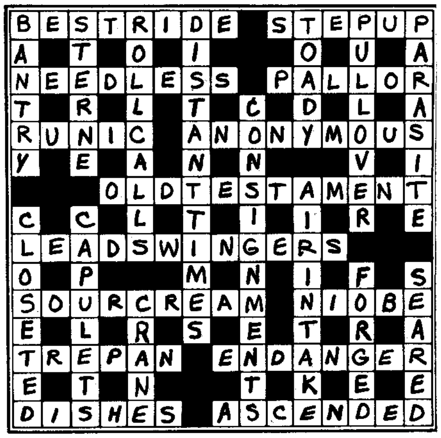
1 Plump runner as versatile sportsman? (3-5, 7)
9 Man with a right to ban a stoppage order at sea. (5, 2)
10 Fawned to do a diet differently. (7)
11 Place it in the London area? (4)
12 He wants to sell or buy with the rest varied quite possibly. (10)
13 In a magnificent fashion—a thousandfold perhaps? (7)
15 Very quick to point to a town in Lancs. (7)
17 Questionable results? (7)
19 Merit of French supply. (7)
20 Happy signs for the future of the confectionery business? (5, 5)
22 One way round Company tax! (4)
25 Spoke monotonously at home to Edward. (7)
26 Spell of tennis with blonde promising a splendid future. (3, 4)
27 Main vacation? (7, 2, 3, 3)

DOWN

1 A lady's the prize in a summer contest! (5)
2 However, it could mean the most minor roads. (9)
3 Frank gets to love writer. (4)
4 Not a single person fails to end 24 hours with 12! (7)
5 New part of port. (7)
6 Left without a suit? How cruel! (9)
7 Departures of late with its ending. (5)
8 Show patience with a dunce near breaking point. (9)
13 Note the girl, a good-looker, holding fruit quite possibly. (5, 4)
14 Sea noted perhaps for description of bass. (4-5)
16 Maybe rats count as such renegades! (9)
18 When her prince was coming in the song? (4, 3)
19 Any non-U study may serve as a power-house? (7)
21 Former share returned with praise. (5)
23 The earth of Italy. (5)
24 Isn't it irritating? (4)

© 1977, Times Newspapers, Ltd., London

Solution to last issue's puzzle:



B	E	S	T	R	I	D	E		S	T	E	P	U	P
A		T		O		I				O		U		A
N	E	E	D	L	E	S	S		P	A	L	L	O	R
T		R		L		T		C		D		L		A
R	U	N	I	C		A	N	O	N	Y	M	O	U	S
Y		E		A		N		N				V		I
			O	L	D	T	E	S	T	A	M	E	N	T
C		C		L		T		I		I		R		E
L	E	A	D	S	W	I	N	G	E	R	S			
O		P				M		N		I		F		S
S	O	U	R	C	R	E	A	M		N	I	O	B	E
E		L		R		S		E		T		R		A
T	R	E	P	A	N		E	N	D	A	N	G	E	R
E		T		N				T		K		E		E
D	I	S	H	E	S		A	S	C	E	N	D	E	D

CHANGE OF ADDRESS
Attach present mailing label here and write in *new* address below.
(Please allow 4-6 weeks' processing time)

Name

Street Address

City

State *Zip Code*

PLEASE ADDRESS ALL SUBSCRIPTION ORDERS AND INQUIRIES TO: NEW YORK, Subscription Department, P.O. Box 2979, Boulder, Colorado 80302.

☐ NEW SUBSCRIPTION
☐ RENEWAL
☐ 1 year—$18 ☐ 2 years—$32
☐ Payment enclosed ☐ Bill me

TRAVEL SERVICES

This is a biweekly Section for Travel Agents & Tour Operators, limited to Display Ads only. Display Ads are sold by the inch. The rates for this Section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during the year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

TRAVEL SERVICES

SAIL THE CARIBBEAN

Classic 103' schooner, FAIR SARAE, will sail from the Virgin Islands to Trinidad exploring colorful seaports and secluded coves and beaches. 1, 2 & 3 week voyages. Each a unique opportunity.

We have sailing expeditions on 22 vessels throughout the world. Write:

OCEANIC EXPEDITIONS
240 Fort Mason San Francisco, CA 94115
(415) 441-1106

CLUB MEDITERRANEE. IN ADDITION TO LEAVING YOUR TROUBLES HOME, LEAVE YOUR MONEY HOME.

Welcome Aboard
VACATION CENTER
1275 FIRST AVE., NYC
(between 68th & 69th Sts.)
249-3606

WARM-UP THIS WINTER IN SUNNY COZUMEL THE MEXICAN CARIBBEAN!

Save dollars on our Charters • Fly TIA's Super DC-8 jets NON-STOP from J.F.K. direct to COZUMEL in 3½ Hours! • COZUMEL is the perfect spot for your Winter Vacation with hot-Sun and blue-Water! •

8-DAY/7-NITE CHARTERS
fr. **$399** *Per Pers.*
Double Occupancy

• 1978 PROGRAM •
NYC DEPARTURES:
Jan. 6th • Jan. 20th
Feb. 3rd • Feb. 17th
Mar. 10th • Mar. 24th

INCLUDES—R.T. Jet/7 Nites at Hotel/7 Breakfasts & 7 Dinners/R.T. transfers/All baggage Handling/Tips & Taxes/Hostess/Welcoming Party and Hotel's Facilities!

See Travel Agent or call days, eves., & Sun.:

Charters by Alexander Associates ltd.
2607 Nostrand Ave., B'klyn, N.Y. 11210

NYC: (212) 951-7676 • LI: (516) 741-3377 • *Toll-Free Wats:* **NY State: (800) 522-0457 • East-Coast: (800) 221-0555**

THANKSGIVING-CHRISTMAS TRAVEL

FREE Schedule Available

212-267-2488
RIO CARNIVAL from $599

Petit St.Vincent Resort

The Grenadines, St Vincent, West Indies

SIMPLY BEAUTIFUL!

Tranquil . . . Secluded . . . Protected Privately owned out-island, crystal clear waters, superb white beaches. 22 widely separated luxurious villas, full hotel services, continental cuisine. Sailing, snorkeling, scuba, tennis. Serene relaxation. Simply beautiful! Open Nov. 1 thru June 1. **See your Travel Agent.**

Robert Reid Associates. Rep. — New York
PSV. U.S. Office, Box 12506, Dept. 6
Cincinnati, Ohio 45212 • (513) 242-1333

SKI AUSTRIA & SWITZERLAND
January, February, March Departures

One week packages from $499 - 2 weeks from $590. Includes Air Fare on scheduled airlines, hotel accommodations with breakfast & dinner daily, transfers between airport & hotel. Supervised Student Easter Trip also available. Contact:

SKI 'N DIVE INC.

251 North Fulton Ave. Mt. Vernon, N.Y. 10552
(914) 699-8335

Tout Paris is revving up for a Fabulous Gala. Princess Grace has said "Yes" — Won't You?

Nov. 30 - Dec. 4
Pre-Catalan – Bois de Boulogne

for all your travel needs:

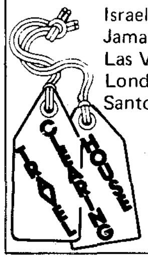
KELLTOURS, LTD.

29 East 61st Street New York, NY 10021
(212) 751-5085

N.Y.C's ONLY TRAVEL CLEARING HOUSE
OFFERING:

- ★ The myriad of charter programs advertised on TV and in newspapers and magazines.
- ★ Charter programs NOT commonly promoted in mass media.
- ★ Reservation and ticketing services for domestic and international travel, cruises, hotels, car rentals and more.

One Week Winter Packages	From	Air Only from
Bahamas (3 Days)	$169	$ 79
Canary Islands	$299	$259
Costa Rica	$299	$199
Curacao	$299	$189
El Salvador	$299	$199
Guadeloupe	$299	$189
Israel	$499	N/A
Jamaica	$199	$149
Las Vegas (3 Days)	$239	N/A
London	$329	$259
Santo Domingo	$269	$199



TRAVEL CLEARING HOUSE, INC.
135 East 50th Street
(street level) between Lex & 3rd
New York, N.Y. 10022 / (212) 753-2600

SKI JACKSON HOLE

Washington's Birthday, February 18th-25th. From $399 per person. Includes air fare, lodging, lifts, transfers, half day ski lesson, welcome wine and cheese party, ski hosts throughout. Other departures and destinations available. Call:

KENT TRAVEL

70 Manetto Hill Mall (212) 895-0611
Plainview, N.Y. 11803 (516) 433-1330

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad $3.00/word; 2 consecutive ads $2.50/word; 3 cons. ads $2.35/word; 4 cons. ads $2.25/word; 13 ads per year $2.25/word; 26 ads per year $2.20/word; 51 ads per year $2.15/word. Min. ad 10 words. POB #'s, NYM Box #'s, Tel. #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra $5 for NYM Box #'s. Classified Display available at $175/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders accepted with Master Charge/BankAmericard only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)986-5894. Reply to NYM Box Numbers at same address.

ART

Rockwell, Boulanger, Folon, others—Large selection. Lowest prices. (212) 673-2623.

Dali Zodiac Portfolio - Best Offer; Neiman - Cafe Deuxmagot - $1,200. (212) 535-6368.

Neiman - Dali - Boulanger - Calder - Others. Lowest U.S. prices. (212) 591-4042.

Posters, 1890's—Cheret... Cappiello... Mucha... Automobiles, Bicycles, Folies Bergere. (212) 873-1893.

Visits, Tours with Museum Expert to Artist's spaces, Art people's places, antique collections, unavailable to public. CONNOISSEURSHIP: Mimi Livingston, (914) 725-3480.

Art Gallery - Studio 53 Ltd., 424 Park Avenue, NYC 10022, (212) 755-6650. Largest collection of LeRoy Neiman - Norman Rockwell - Boulanger - Folon in the Country - Open Seven Days.

Rockwell Collectors—Latest editions, special prices, investment plans. (212) 533-9700.

ANTIQUES

Autumn Arts & Crafts Festival—200 Exhibitors, Sunday, October 23rd, 10 a.m.-7 p.m. New York Sheraton, 56th at 7th. 580-9196.

Antique Country French Tables—All shapes, sizes. Also desks, armoires, buffets, etc. LES TROIS PROVINCES, 381 Bleecker Street, 12-6 p.m. 691-7474.

Unique Oak, Barnwood & Western Antiques seeking new home. Buy us at VIRGINIA CITY ANTIQUES, 31 Bedford near 6th Avenue, Greenwich Village.

Antique Blouses, Blazers, Skirts, Shawls, Galore: HARRIET LOVE - 412 West Broadway - NYC 966-2280.

A Different Kind of Antiquities & Antiques Auction—322 lots of Judaica, Pre-Columbian, Greek, Roman, Egyptian, American Indian, Oriental, Americana and Autographs. *Minimum Bid Mail Sale.* Closing date for bids, December 12th. Viewing at our galleries from November 28th. Certificate of Authenticity accompanies each item. Send $1 for fully illustrated catalog. HARMER ROOKE NUMISMATISTS LTD., Dept. NY, 3 East 57th Street, N.Y. 10022. (212) 751-1900.

CRAFTS

Learn spinning your own yarn October 29th—Let our wonderful yarns inspire you! Books and classes, too. COULTER STUDIOS, 118 East 59th Street, 421-8085.

ENTERTAINMENT

STOY® Mobile Discotheque... As seen in *New York*... Non-Stop Satisfaction... Guaranteed!... (212) 986-4994.

Harvest Crafts Festival—Returns to Nassau Coliseum, November 18th, 19th, 20th. Professional American Artisians demonstrating and selling direct to public. Grand Renaissance Entertainment, Special Photo Exhibit... Groups welcome... CREATIVE FAIRES LTS., (516) 288-4263.

Award Winning Caricaturist will really make your party. (212) PL 3-2310.

College Background Singles Only—Newsletter of *pre-screened, higher quality singles events plus our* own tennis and theatre parties. *Free* sample. PARTY VINE, 204 East 77th, NYC. (212) 861-4424 anytime.

Discover Twelve East!... A highly selective Private Singles Organization providing parties, theatre, concerts, tennis, skiing, backgammon, trips. (212) 986-1580.

Tall Singles Club now forming—College background. (21-35). For information (516) 371-2995.

Party Extravaganza! DISCO-VAN 2000®. Continuous quality entertainment for your party... from jeans to Black Tie. If you want the best call us! (212) 662-6312.

Dracula, Frankenstein, and the Wicked Witch of the West are coming to the MATTERHORN CLUB'S Halloween Costume Party. Are you? Call (212) 486-0500.

Jason. "Bravo!"—Earl Wilson, *Post* — All occasion Musical Entertainment. Repertoire - 1,000! (201) 549-1959.

Comedy Waitress—Makes Don Rickles sound like Benjamin Disraeli. Private Parties. (212) NI 8-9105.

Magic!!! Magician... *All* occasions... Reasonable rates... MADELEINE, (212) LT 1-6470.

N.Y.'s Most Expensive Traveling Discotheque... Find out why! TOM KAUFMAN PRODUCTIONS, (212) 289-6710.

Hypnosis — Extrasensory Perception. Audience participation. Organizations, Parties. ZORDINI, (212) 939-2066.

Single? Meet Individually and through Social/Cultural Activities - Travel - etc. *Playboy* Says "IDC Works". Thousands participating. Screened membership. (212) 682-2040.

Caricatures... For any kind of party! Call (212) 675-6975.

Caricaturist: Make your party with snickers, chuckles, guffaws. PLaza 7-6300.

Larry Ozone's Traveling Discotheque—Multi-Media Party Entertainment... Dance Music Of Every Decade. Lighting Environments for Homes, Restaurants, Country Clubs, Hotel Ballrooms. (212) 969-2832.

ENTERTAINMENT/CHILDREN

Birthday Parties—Magicians. Our Place - Yours. MAGIC TOWNHOUSE, (212) 752-1165.

"Best All-round Children's Entertainer"... *Times.* Comedy, puppets, participation. "RIDDLE"... JU 2-4240.

Sandy Landsman, The Music Clown—songs, games, balloons, puppets, creative participation! (212) JU 6-6300.

Cory the Clown, Gandalf the Wizard—Pantomime, puppets, illusions, ventriloquism. (516) 295-3732; (516) 826-2500.

Free Fun for all youngsters at *Childcraft Centers "Play-In",* Saturday, October 22nd, from 11 to 4! Exciting performers including puppeteers, magicians, jugglers. Children can join in window painting, block building, finger painting. There'll be story-telling and record-playing sessions; a fascinating Science Corner; woodworking instructions. Don't miss the fun at all 3 CHILDCRAFT CENTERS. In N.Y., 150 East 58th Street and 155 East 23rd Street. In N.J., 20 Kilmer Road, Edison.

Pat's Party—Musical Ventriloquist. Homes, schools. Gift recording. (212) 580-9779.

RESTAURANTS

The finest Italian lunch
in New York
is at Gian Marino's.

...EXCELLENT JOHN CANADAY, N.Y. TIMES

GIAN MARINO
RESTAURANT
221 E. 58 St. • PL 2-1696
OPEN 7 DAYS A WEEK, SUNDAY 1 TILL 11 P.M.
We welcome the American Express Card

Entertain Your Guests... in our New Private Dining rooms overlooking the U.N. Fountains... LA BIBLIOTHEQUE, 341 East 43rd Street, 661-5757. ***John Canaday - *N.Y. Times Guide To Dining Out - 1976.*

GOURMET SERVICES

The Restaurant School specializes in teaching you how to run your own small, fine quality restaurant. Ten month course combines academic course work *and practical experience. Write or call for catalogue:* 2129 Walnut Street, Philadelphia, Pennsylvania 19103, (215) 561-3446.

Having Touble Getting Started? No better place than *"In The Beginning",* A collection of Hors d'oeuvres. Widely acclaimed bestseller Cookbook. 350 easily prepared party starters. $6.70 postpaid. ROCKDALE PRESS, 8501 Ridge, Cincinnati, Ohio 45236.

Le Petit Grenier—Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

Gourmet Cooking Classes... Enjoyable, small groups. Beginners, Advanced. EDITH THEMAL, 268-7955.

GAYLORD
PL 9-1710
50 East 58th Street
New York, N.Y. 10022
"One of the Best Restaurants we have eaten in" - Craig Clairborne. DELICIOUS BANQUETS AND PARTIES OUR SPECIALTY
OUR PLACE OR YOURS

Katie Lynn's Original Southern Pecan Pie. Free Delivery, Manhattan only. Reserve Now. Call 534-3619.

Protect Your Health! Enjoy Organically Raised Government Inspected Baby Beef, Milk-fed Veal - (No Hormones - No chemicals Fed). HAPPINESS HILLS, RD #3, Addison, N.Y. 14801. (607) 458-5414. Free Delivery Northeast States.

Restaurant Associates Caters N.Y.'s Most Successful Parties. In our restaurants or any place. From a Brasserie picnic to a gourmet feast. Food, imagination and appealing prices. 974-4858.

Make this years party something special—Have it at CAFFE TARTUFO. We offer atmosphere, privacy, great food, and a staff that knows the difference between service and genuine hospitality. Call us for information. You will be pleasantly suprised. 838-7530.

Exquisitely decorated chopsticks for elegance. 2 pairs $1.75; 6, $4.50; 50¢ handling. Check Wee Novelties, Room 704, 51 East 42nd, NYC 10017.

Chic to Soul—The very finest in catering. Call... JU 6-3700.

Only The Best! at FOREST HILLS LIQUOR (The Wine Merchants), 108-09 Queens Boulevard, BO 8-0800.

Cattleman Dial-A-Steak—The best meal in town is in our bag. U.S.D.A. Prime Sirloin Steaks and other dinner specials for home or office delivery, Battery to 96th Street, River to River. Phone 593-3888.

Chinese Food Enthusiast—Cooking course, newsletter, all groceries, supplies... Free catalogue... ORIENTAL KITCHEN, Chatham, N.Y. 12037.

"Only the finest will suffice"—Incomparable artistry in Food, presentation and service - Elegant decor - Hand written invitations - A total creative concept - 25-300 guests. CAROLE POWERS GORDON, 249-6836.

Mexican Cuisine at its Best—Imaginative menus, unusual recipes, a unique dining experience. Call 758-6131.

In My Fine Townhouse (or Yours). Wedding, Holiday, Corporate Parties catered elegantly, economically. 472-2920.

BOOKS

Save A Life—Quick Reference Thumb Indexed Emergency First Aid Book. Send $2.00. TIMELY PRODUCTS, Box NY323, Merrick, N.Y. 11566.

PUBLICATIONS

Win At Blackjack-Don't count on Luck-"Odds-In-Favor" System. Easy, consistant, profitable! $4.95 - PROFIT SYSTEMS, 11640 Kiowa #208, Los Angeles, California 90049.

LEISURE ACTIVITIES

Skin- & Scuba-Diving—Aqua-Lung School of New York. Warm, regulation pool. Individualized instruction starts weekly. Flexible schedules, all equipment provided. International certifications. (212) JU 2-2800 - 24 hours.

Plan to ski Mt. Cathalia—Reserved ticket policy means uncrowded slopes. Ticketron or (914) 647-7171.

Manhattan Plaza Tennis Parties—Friday, Saturday, 8 p.m. - Midnite, 2 hours doubles play Plus swimming, racquetball, refreshments, backgammon, good company. *Reservations A Must.* 450 West 43rd, 594-0554.

Tennis Leagues at Midtown Tennis Club—Doubles: Mondays, 10 p.m. - Mixed Doubles: Tuesdays, 10 p.m. - Singles: Wednesdays, 10 p.m. - Refreshments, Trophies and Prizes - Two hours guaranteed play. $12 Doubles; $15 Singles. Call to reserve. 8th Avenue at 27th Street. (212) 989-8572.

Singles Activities—Parties - Theatre - Growth Experiences - Travel - etc. Thousands participating. Screened membership. IDC, (212) 682-2040.

TENNIS - SQUASH

Lessons & Winter session available
Singles Saturday League
Call about our LOW Rates
Located in Greenwich Village
357 WEST 12th STREET
243-2453
WEST 12 ST. RACQUET CLUB

We're open

A whole other world

tennis,
racquetball,
swimming,
saunas,
and more

Manhattan Plaza Racquet Club

450 West 43rd • 594-0554

Tennis Parties at Midtown Tennis Club—Fridays 9 p.m. (after 8 p.m. Free Clinic), Saturdays and Sundays 7 p.m. - 2 hours doubles guaranteed - Refreshments - Backgammon - 8 Har Tru courts - Relaxing lounge - Nice people - $12. Call to reserve. 8th Avenuea at 27th Street, (212) 989-8572.

CROSSTOWN TENNIS

- **The 4 most beautiful courts in NY.**
- **Now accepting Fall/Winter reservations.**
- **Programs for all levels of players.**

14 W 31 ST., NYC ● 212-947-5780

Produce your own Documentary Film—Brochure. CEL Productions, 515 Madison, N.Y. 10022.

TENNIS HEAVEN
Exists For Those Who Deserve

- **8 Har Tru Courts**
- **Free Clinc Friday 8p.m., Monday 10a.m.**
- **Tennis Evening Parties - Fri., Sat., Sun.**
- **Daytime Parties - Tuesday 9a.m.**
- **Leagues-Singles, Doubles, Mixed Doubles Mon., Tues., Wed. Nights 10p.m.**
- **Open Time Play Plan - $250 - 30 weeks**
- **Group and Individual Instruction From 10 Top Pros**
- **Exercise and Yoga Classes**
- **Gary Wilensky, Director**

Midtown Tennis Club
8th Avenue & 27th Street, New York, N.Y. 10001
(212) 989-8572

VACATIONS

Harbor Island Spa Resort Hotel in Miami Beach, Florida... Pay 7 stay 11 with 4 days free thru December 7th. Room rates from $25.45 daily double occupancy. Includes all meals - diet and non-diet - dietician - Tennis - Golf (3x) - daily massage - every resort facility. Call toll free 1-800-327-7510.

Enchanted Island of Vieques, P.R.—Beautiful home. Weekly/Monthly rentals. (212) 638-0094 evenings. Write: CASA, 35 P.P.W., Brooklyn, 11215.

International Home Exchange Service

Singles, couples and families living in San Francisco, Los Angeles and other exciting cities around the world would like to trade their house or apartment for a weekend, a week or longer for a vacation adventure. Write:

I.H.E.S.
P.O. Box 3975
San Francisco, Calif. 94119

Write: White Sands Villas, P.O. Box 235, St. Maarten, Netherland Antilles. Caribbean beach houses 2 bedrooms, $395 week; 1 bedroom $175.

TRAVEL

Club Mediterranee Reservations Center—Worldwide reservations. (212) 354-1600.

Cancun, Yucatan—From $339, Charter, Seven Nights Hotel, Transfers. MAGNATOURS, (212) 687-3303.

Crazy? Cheapest Charter Flights Europe. Call "Charter Shop," (212) 490-3056.

Airlines and Travel Agents don't tell it all... Call JB's WORLD, (212) 582-6670.

Worldwide Discount Travel—Our discounts are *Unbeatable!* Free catalog. 200 West 51st Street, NYC, (212) 586-0747.

Singleworld® Cruises & Tours—Free 32 Page Catalogue. GRAMERCY, 758-2433.

SCHOOLS

GET CONTROL OF YOUR TIME AND YOUR LIFE®
Alan Lakein's
Time Management Workshop (larger)

Helps you **work smarter, not harder.** Gives you the tools to make better use of your most valuable resource — **your time.** Provides you a framework to manage all responsibilities, and still have **more time to enjoy life.**

SOLUTIONS FOR: Interruptions, Crises, Meetings, Telephone Calls, Delegating, Paperwork, Reading, Procrastination and Improving Time Utilization of others in your organization.

ALAN LAKEIN, an **internationally known** time management consultant and author of the best seller (over 500,000 copies) HOW TO GET CONTROL OF YOUR TIME AND YOUR LIFE, has presented over **600 Time Management Programs** to clients including A. T. & T., IBM, Procter & Gamble and Xerox.

NOVEMBER 1ST, 9 TO 5. GRAND BALLROOM, THE BILTMORE, NYC. $100 including lunch. Call (212) 535-5100, or write: Alan Lakein & Co., 239 East 77th Street, NYC for registration or brochure. **Don't procrastinate — DO IT NOW!**

WORK SMARTER, NOT HARDER

ADULT EDUCATION

Private College offering off-campus degrees BA, BS, MA, MS for self-motivated adults. Obtain catalog, ST. JOHN'S COLLEGE, Box 201, Edgard, Louisiana 70049.

INSTRUCTION

Join the Language Circle—Informal. 17 Languages. Native teachers. Private/Group. Days/Evenings. (212) 369-7694.

French - $39 for 7 weeks—(Free French Parties). Small Day and Evening Conversation Classes. Register: November 7th, 8th, 9th, 10th from 5 to 8 p.m. ECOLE DU CERCLE/FRANCO AMERICAIN, 24 East 39th Street, 490-2068.

Manhattan Plaza Afternoon Delight—Weekday Tennis, 2 p.m.-5, 1½ hours play, ½ hour semi-private lesson, $12/person. 450 West 43rd, 594-0554.

NEW YORK CLASSIFIED

INSTRUCTION

Improve Your Game in 10 short weeks. 2 hour sessions. $150. Maximum 4 to a group with U.S.T.A. certified pros. We'll form group. BROOKLYN RACQUET CLUB, 769-5167.

Read Faster - $98—Nationally known professor. Guaranteed course. READING SKILLS, 864-5112.

Midtown Tennis Club Morning Delight—Tuesdays 9 a.m.-12 Noon. 2 hours guaranteed play - Buffet - Professional tips - $12. 8th Avenue at 27th Street: (212) 989-8572.

Announcing a new intensive Tennis Instructional Program taught by top pros. *Five 1-hour lessons, $40* – all levels of play, free parking, towels, sauna, gym. We'll form groups and supply racquets. WALL STREET RACQUET CLUB, 269-8656.

LEARN THE HUSTLE

And all Latin & American Dances. Group/Private. Mingle with the VIPS. Top professional instructors. Sensible prices.

DANCING OASIS

First Lesson Free

139 East 57 at Lexington Ave. 751-5271

English Tutoring - All Grades. Instruction also given to Foreign language students. Call evenings 968-8790.

Learn Typing, Shorthand, Bookkeeping, Real Estate. PL 1-7306; MU 8-6717.

Manhattan Plaza Daybreak Tennis Special—Mondays and Fridays, 9 a.m.-12, ½ hour semi-private lesson/1½ hours play, *refreshments* - $12/person. 450 West 43rd, 594-0554

PHOTOGRAPHY

Little People Lovingly Photographed—Perfect holiday gifts. LAURALYN BELLAMY, (212) 751-3092.

WORKSHOPS

Male/Female Assertiveness Workshop—10/22, $45; Janice LaRouche, Penelope Russianoff, Ph.D. Contact: 245-8283.

Change Careers Over Brunch at full-day, co-ed Workshop, November 5th. Led by "Second Career" counselor Ruth Shapiro. 889-4284.

COUNSELING

Licensed Female Therapist—Successful with Parent-Teenage problems/adolescent adjustments. (212) 691-7950, x543.

Consultants for Psychological Services—Under the direction of a board certified Psychiatrist announces a treatment program for stage and public speaking phobias. (212) 679-0679.

How To Pick a Therapist—The NEW INSTITUTE FOR PSYCHOTHERAPY is a group of highly skilled, experienced therapists who provide individual, couple and family therapy. Call (212) 541-7600 for an appointment.

Coping? Professional Therapist, M.S. 7 Park Counseling Center, 683-1194.

Sex Problems? Single? Help is available. Medical supervision. Professional counseling. 580-8444.

Counseling: problems in marital, sexual, and intimate relationships. Manhattan Beach, Brooklyn. State Certified Psychotherapists. 891-2657.

Sexual Problems? Masters — Johnson Techniques! Sexual Counseling Center, (212) 255-3044.

Confused about Psychotherapies? Exploration with licensed therapists. Films. Psychotherapies Selection Service, 683-3290. 9 a.m.-1 p.m.

Depressed or Anxious? Psychoanalytic Psychotherapy; sliding scale. Call anytime for appointment or further information... PARK CONSULTATION CENTER, (212) 581-1546.

Confidential Sex/Marital Counseling by sensitive nurse therapist. 535-4074.

How To Manage Your Life—"I'm OK - You're OK". Transactional Analysis Workshops. TA AWARENESS CENTER, 838-0072.

Adlerian Psychotherapists—Certified, Goal Directed. Moderate Fees. (212) 249-8829 anytime.

Individual, Group, Marital Psychotherapy—Highly experienced, state certified psychologist. (212) 289-6651.

Bioenergetic - Gestalt Therapy — Individual or Group. Licensed Educator: 865-0387.

Mid-Westchester Counseling Associates—Certified professionals. Marriage/family. Individual. Parent/child. Moderate fees. Offices: Westchester/Manhattan. (914) 698-9393; (212) MU 7-7550.

Comprehensive Psychotherapy Center—Individual, group psychotherapy; children, adolescents, adults; family, couples counseling. Multi-lingual therapists. Sliding scale. (212) 595-0732.

N.Y. Society of Psychotherapy Practitioners—Selective referrals to experienced APA or state certified psychotherapists. Call anytime. (212) 544-9198.

PERSONAL IMPROVEMENT

Stop Fooling yourself with diets. Lose weight with changed mental attitudes. N.Y. CENTER FOR HYPNOSIS, (212) 288-3832.

The Center for Vital Living—Hypnosis. Lose weight, eliminate anxiety and shyness. $25/hour. Private. 77 Park Avenue, LE 2-6655.

Facelift with Acupuncture—Remove lines and wrinkles. Look and feel years younger. Free literature. (Non-profit organization.) (212) 535-6400.

WEIGHT LOSS GUARENTEED

Ultimate Diet

Famous Traylor Method. Fasting. Fruit and Vegetable Juice Fasts. Special Diets. Medical Exam... FREE DAILY MASSAGE... Sauna... Golf... Indoor & Outdoor Tennis Available... 10 acre estate of giant pines, ringed by golf course and wooded trails. Limited to 40 Guests... Distinguished Reputation Since 1959.

SETON INN SPA

Lakewood, N.J. (212) WO 2-4360; (201) 363-7733.

Hypnosis Groups: Weight loss guaranteed; Tension problems. 4/sessions/$35. DR. BARRON, 244-4270.

Women... *lose weight and get into shape — fast* results with The Profile method of Diet and Exercise. Featured exclusively at PROFILE FOR WOMEN. Call 697-7177 for more information.

The Push you Need to Diet and Exercise by Successful Dancer - 575-9778.

You've had your last food binge! THIN FOREVER! 986-7376.

Migraines? Tensions? Anxieties? Help Available, All Problems. Headache-Counseling Center, (212) 255-2908.

Hypnosis! Weight, smoking, relaxation, memory! Biofeedback! JEROME WALMAN, PL 5-4363.

PERSONALIZED PHYSICAL FITNESS

Our service will determine your individual exercise prescription to ensure your physical fitness. Based on medical criteria and your cardiovascular endurance, we will direct you in establishing your own self improvement and maintenance program.

Health Program Consultants, Inc.
(212) 369-5360

WE DARE YOU TO BECOME HEALTHY!

NEW AGE HEALTH FARM
of Neversink Ltd.

Neversink, N.Y. 12765 **(914) 985-2221**

The only European Health Spa in the USA with *individual health programs and advice.* Over 1000 acres of "Sound of Music" atmosphere! Water or juice fasting, natural foods, pool, yoga, meditation, exercise, sauna, whirlpool, massage, herbal skin care, mind & health education expansion. Co-Ed, 2 hours from NYC. (914) 985-2221.

Learn To Be Thin—Featured in October *McCall's Magazine.* New classes beginning soon. For locations call: 242-7300.

Hypnosis! Weight, smoking, concentration, alcoholism. Free Brochure! PAUL CAINE, 683-1194.

When are "bargain"
Contact Lenses
not a bargain?

The Answer:

When you have all kinds of problems.

***Get more for your money. Get expertise plus* reasonable prices. We fit contact lenses only--hard lenses, soft lenses, even to correct astigmatism. Unusual and difficult cases welcomed.**

Call: PE 6-9636

Sight Improvement Center, Inc.
25 West 43rd St., N.Y.C.
Suite 316 • 3rd fl.

Lose Weight, Stop Smoking! Ear-Acupuncture, Dramatic results (non-profit organiztion). (212) 535-6400.

Guaranteed Weight Loss—10-20 pounds, one week. Supervised fasting or diet on natural foods. BERKSHIRE MANOR, Copake, N.Y. (212) 769-8089; (518) 329-1228.

Englewood Cliffs Spa—Medically directed Diet Program fashioned after Durham, N.C. Nutritionists. Ten minutes G.W. Bridge. All facilities. Exclusively for Women. Individual day appointments. (201) 568-5502. 619 Palisades Avenue, Englewood Cliffs, N.J.

Generous discounts up to 25%

for over 125 new-age human potential movement services around the country, including nationally popular growth experiences, sensuality and sexuality explorations, prosperity seminars, massage, Rolfing, and Polarity bodywork, health and nutritional guidance, dance, music, occult arts, awareness consulting, resorts, travel, books, records, tapes, magazines, etc. **A mere $25/year or $50/3 years for all discounts, seasonal directories, and a membership card.** Mail check to The Expanding Circle, 107 Marion Ave., Sausalito, California 94965. For more information or to use your **Master Charge or Bank-Americard-Visa, call toll free anytime 1-800-528-6050, ext. 816.**

Arizona residents, call collect 1-602-955-9710, ext. 816.

The Expanding Circle

Biofeedback Therapy Workshop! Stress Control through Cybernetic Self-regulation. Professionals. BIOFEEDBACK STUDY CENTER, (212) 673-4710.

Social Success through IDC—*Playboy* says "IDC works". (212) 682-2040.

Hypnosis—Board Certified Professionals. No miracles. Phobias, Relaxation Training, Obesity, Smoking, Psychotherapy, etc. MURRAY HILL HYPNOTHERAPY CENTER, 889-7677.

Weight Loss Guaranteed: Up to 10/20 pounds/week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Eighteen years in operation. Medically Accepted. PAWLING HEALTH MANOR, Hyde Park, N.Y. 12538. (914) 889-4141.

PUBLIC NOTICE

Wanted—Relatives of famous people for media party. Contact MORTON WAX PUBLICITY, 1650 Broadway, NYC 10019.

FURNITURE

Bookcases to fit those Crazy Spaces... Over 2,000,000 sizes... Unfinished... (or we'll finish)... FURN-A-FIT WORKSHOPS, 228 East 51st Street, NYC 10022. (212) 755-7707. Open Sundays.

Between W. & J. Sloane and "Bloomies" There's

NEW YORK FURNITURE CENTER

At 41 E. 31st Street you'll find the same decorator quality furniture you can't afford elsewhere. Suddenly, you discover it's within your budget because ours are **DIRECT TRADE DISCOUNT PRICES.** You no longer have to be a decorator to buy like one from our huge display on 5 exciting showroom floors.

Bank Americard
Master Charge

New York FURNITURE Center

41 East 31st Street, New York City, N.Y. 10016
Telephone OR 9-8866 • Free Parking
Daily & Sat. to 5:00 • Thurs. to 8:30

Factory Outlet... savings from 33% to 50% from America's finest manufacturer of upholstered furniture. Chairs, Sofas, Love Seats, Sofa Beds, Modular Groups, Throw Pillows, fabric remnants... 639 Broadway, Newburgh, N.Y., 5 minutes from Thruway, follow 17K, (914) 562-5950.

Worth Discovering... Lots for immediate delivery. FURNITURE DESIGN CENTER, 242 East 51st Street. Open Sundays too. 838-2823.

Sealy Convertible Sofas with Posturepedic Mattress — Big Discounts. Buy From Us - It's Worth The Trip. MR. SLEEP, 32-36 Steinway Street, Astoria. 932-0500.

(212) 677-3220
(201) 659-2224

FURNITURE DISCOUNTS

NAME BRAND

BEDROOMS • DINING ROOMS • LIVING ROOMS

We are more competitive than "the others" and give you something extra: *the human touch*. Expect a low key, hassle free experience when you phone or visit us. Enjoy person to person involvement with a professional in translating your home into an expression of you.

Please check prices with us before placing your furniture order anywhere

See five huge floors of exciting displays

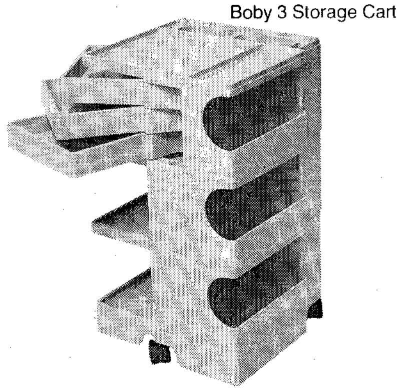
Furniture Distributors of America, Inc.
117 EAST 24th St. (Between Park & Lex.) NYC

OPEN 7 DAYS A WEEK

Our 25th Year

Free Parking Next Door

Great Scandinavian furniture for young people at THE CHILDREN'S ROOM, 687-3868.



Flax has more drafting furniture to draw from.

We have N.Y.'s largest display of furniture for your office, studio or home.

SAM FLAX
55 East 55th Street
Tel. (212) 481-4737

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog $1.

Tremendous Discounts on Famous Name Furniture - Henrodon, Drexel, Widdecomb, Heritage. Bedding - Sealy, Simmons. S. SIDNEY, (212) CY 5-0464.

NATIONAL FURNITURE

Ⓧ-RATED

SALE

35% to 60% SAVINGS

SALE ENDS NOV. 6

- **Dozens and dozens of reductions on all 6 floors**
- **Sofas, sectionals, wall units, bed rooms, sofa beds, bedding and more**
- **Top name brands**
- **IMMEDIATE DELIVERY on all sale items.**

NATIONAL *furniture showrooms*

115 East 29th St. (Bet. Park & Lex.) • (212) MU 5-9431
Open Mon. thru Sat. 9-5: Thurs. 9-9;
Sunday 10-5/ Free Parking • Master Charge • VISA

Brass Beds... Seeing's believing. JOAO ISABEL, 120 East 32nd Street, NYC. MU 9-3307.

N.Y.'s Convertible Sofa Veteran—After 30 Years of Distinguished Service is Currently Conducting an Unprecedented Veteran's Day Sale. Don't Miss Out! FLAKS CONVERTIBLES, 49 East 34 Street. Daily and Sunday. OR 9-2322.

N.Y.C.'s ONLY **SOFA BED SUPERMARKET**

Trade discount prices. 100's of decorator designed convertibles and mattresses. Immediate delivery on many items.

Mon. - Sat. 10-6
Thurs. 10-8 SUNDAY 12-5
MASTER CHARGE — VISA
Deliveries available Mon. thru Sat.

APARTMENT LIVING
FREE PARKING.

48 E. 21 St., N.Y.C. (212) 260-5050

OFFICE FURNITURE

Fabulous Office Furnishings—Published Design Magazines. $4,500. Perfect for any design conscious business. (212) 765-2917.

MUSIC

Fine handmade wood music stands—from $75... MICHAEL DUNN, Woodworker, CH 2-3867.

Metropolitan Music School—Children, adults. All instruments, voice, theory. 18 West 74th Street... TR 3-2761 afternoons.

Concert Pianist accepting *Students* now. All levels. GIRAGOSSIAN, 362-5088.

PETS

Pet Lodge is simply the best place for your pet to be while you're away. Personal attention is our specialty. Reservations: (212) 247-1313.

Le Chien—A.K.C. Pups - Superb grooming all breeds - House training and boarding - Cat and Dog accessories. 1461A First Avenue, UN 1-8100.

Keep Your Dog Healthy—Big "Please Do Not Feed Me" collar tag stops holiday guests from stuffing your pet. $2 ppd. MAIL CALL, Box 1148A, Wilmington, Delaware 19899

AUTOMOBILES

Automobile Newsletter—1 year, $20. DMITRI, 60 West 10th Street, NYC 10011.

1933 Rolls Royce—4 Door. Excellent condition. Dark Green - Only one left of 1933 Vintage. Body by Abbott. $50,000. Box 1219 NYM.

Chauffeured Cadillac Limousines—Ride in luxury - Anywhere/Anytime. Economy Rates. 424-7041; 932-8001.

WANTED

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

Inflationary Cash Prices paid for Antiques, Furniture, Oriental/Chinese Rugs, Paintings, Silver. Anywhere. ACE GALLERIES, (212) 260-2720.

Investor wants Stamp Collections—Will spend up to $50,000. No dealers please. (201) 947-8857.

Oriental Rugs - Any and All—The original ALEXANDER since 1937 will pay whatever you ask. Call (212) 724-6500.

SERVICES

Love Letters—Announcements, Invitations, Cards, Envelopes. Quick! MARION, 877-4290.

Bookkeeping and Tax Service—EISNER, 929-3056 or Evenings 377-0172.

Handwriting Analysis. $15. Elisabeth King, 121 Madison Avenue, NYC 10016.

Furniture Restoration and Refinishing—Expert service. Reasonable rates. (212) 796-2157, 9-1 p.m.; 7-9 p.m.

Response Answering Service —$5 a month. 868-3330. Recommended by the *Bargainfinder* as being truly superb!

NEW YORK CLASSIFIED

SERVICES

Copies, Printing, Bindings, Rubber Stamps—Prompt service. Free estimates. COPYMASTERS, 787-8400.

Change your clothes. I'll help any woman put together a tasteful wardrobe. AMELIA FATT... PL 7-6300.

Telephone Answering, Live, 24 hours from $5.00. Praised in "Sales And Bargains." METROLINES, (212) 691-5800. Direct pickup available.

Worried about lonely, disabled / convalescent parent? LIFELINES constant telephone contact: personalized services. M-F, 2-7 p.m. 864-3834.

Professional Carpet Service—pick-up, clean, relay, repair, installation & sales. 24 hour service. 743-2744.

Xerox—Absolutely cheapest in town - 1¢ through 3¢ with this ad. Minimum $1.00. 595-1567.

Pet Stains Removed—Recolor carpeting, sofas. CARPETCLINICS, RX 9-9190.

☘ IRISH ☘ TREASURES

At last, an easy and inexpensive way to send quality gifts to family and friends in Ireland. For free brochure write Irish Treasures, Dept. A, P.O. Box 156, Yonkers, N.Y. 10710.

Quality Fur Repairs—GERMAINE INC., 330 Seventh Avenue, OX 5-0645. Open daily, Sunday 11-4.

Look Smashing—Too busy to shop? Let me dress you in the ultimate of fashion. (Christmas Shopping). (212) 691-7950, x479.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

Floors Expertly scraped, stained, waxed, installed. Work Guaranteed. Free estimates. NEW YORK FLOORMAN, INC., 289-2900.

Research, Editing by Professionals—All fields. ACADEMIC RESEARCH, INC., (201) 939-0189.

$3 Answering Service/Mail Service $3—Pick up on your phone. 24 hours available. Call for money-saving surprise. 799-9190.

RESUME SERVICES

The Correct Image: Complete resume service. Rita Williams, (212) 687-0890.

HEALTH/BEAUTY SERVICES

Hair Color Experts—former Du Barry, 5th Avenue personnel. D'Bari, 937 First Avenue (52nd Street), PL 5-6170.

Electrolysis by R.N.—Top specialists in the field of permanent hair removal invites you for a complimentary consultation. East 79th/Park Avenue. 734-1017; 336-8401.

Redken Beauty Salon And Retail Center. Unisex. Consultation, microgram study, individual style cutting, Redken Organic Natural Body Wave, start $55. Special with this ad, $40. V. GEORGE, 501 Fifth Avenue, NYC, (212) 687-9097.

Beautiful Nails—Manicures, Sculptured, Pedicures, Waxing. MARIA'S, 320 East 52nd Street, (212) 371-7358/9.

Where dependability is tradition! Waxing with our own made honey wax will leave you hairless and stubble free. Manicure (nail wrapping), pedicure. Kenatron Painless Tweezer method. Credited by 22 National Beauty Editors. INDIVIDUALLY YOURS, 14 East 60th, (212) 593-2240. 9-7 Weekdays, Saturdays 9-5. By Appointment.

COME CLEAN

The Perfect Formula

LUCY PETERS + ELECTROLYSIS
+ THE LAURIER
INSULATED BULBOUS PROBE
= **IMMEDIATE AND PERMANENT RESULTS**

Manhattan 486-9740 • Queens 830-0330

Featured Editorially in "VOGUE", September, 1976

Waxing - Fast, expert—Full legs including bikini $18... Electrolysis... Manicures... Pedicures... ESTÉTICA, 305 East 53rd, 753-0475.

Electrolysis—Expert hair removal. A price *You* can afford. Call 751-5835, find out why.

Depilatron by Marion and Rita—Hair Removal Center. The new no needle method. 838-0130, 895 First Avenue (between 50th & 51st Streets).

HOME/BUSINESS IMPROVEMENTS

Painting Service—Apartments, Cooperatives, Houses. Quality craftmanship. References. 777-8901.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

Vertical Blinds Wholesalers – 12 ft. - $169! Mini-blinds... Wovenwoods... Macrame - Discounted! Commercial - Residential... (212) 279-3720.

Ben Alper Paperhanger—Twice written up in Magazine. (212) 373-3450.

Vija Does it all... Designs... Decorates... Murals... Supergraphics. (212) 523-5557.

Lighting for artwork, ambiance, aesthetics! Track lighting specialist. Discounted prices, at home consultations, meticulous installations! Immediate delivery. LIGHTING BY LEWIS, INC., 897-9109.

Interior Decorator—Landscape Architect for Home, Garden, Office. A lasting investment to enjoy now. (212) 796-8080; (914) 725-7876.

Manhattan Painters—Fast, clean, professional. Estimates. 691-7950, x444.

Custom Wallcovering/Painting for finest quality Interior Decorating. 942-7524.

General Contractors—Apartments, Brownstones, Townhouses. Ferris Construction Co., 689-0550.

Painting - Decorating—Interior, Exterior, Wallpaper Hanger. MOSHE LEVY, (212) 435-8315.

New World Craftsmen—A frequent guest in New York's finest homes. Exceptional Painting, Wallpapering & on site Woodstripping. Call 243-1950.

Architectural Designer/Contractor—Stained Glass, pure carpentry, renovation. MEL GEARY, 285-0170.

Floor Professionals—Gratis estimates on scraping, staining, waxing, installation. Work Guaranteed. NEW YORK FLOORMAN, INC., 289-2900.

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Painting, Papering, and Decorating—By People Who Are Quick And Expert. Call STEVE, 873-4726.

Last week on Job #3001 we fixed a leaky faucet, hung a lamp, unstuck a front door, plastered behind a cabinet, put up a shelf, and had a nice cup of tea, all for only $27. What can we do for you? The Professional Handyman Service, 875-7800. A Division of The INDEPENDENT CRAFTSMEN'S GUILD.

Kitchen—Bathroom Remodeling direct from factory. Experienced Designers/Contractors... N.Y. License #731904 - CLASSIC INTERIORS, 631-9380.

The Light Fantastic—50% discount on track and other lighting. Free design consultation with order. Clean, efficient installations. 875-7800.

Mary Jean Brown will see your living or professional space as the unique ingredient with which to create a beautiful and personal environment. (212) 281-6233.

Ceramic Tile—Large selection Floors—Walls. Installations, Repairs. THE QUARRY, 183 Lexington (31st), 679-2559

GREENERY

Potted Plants Pooped? Try BROWN GOLD Potting Soil. It works!

4,000 square feet of fresh quality Houseplants at 50% off regular price. SHADES OF GREEN, Presidential Shopping Center, Ft. Lee, N.J. (201) 947-2573. Open Sundays.

LICENSED MOVERS

Roselli Moving - Storage—Low rates. Personalized service. D.O.T. #1602, 2303 Mill Avenue, 444-3271.

Covered Wagon, Inc. Moving, packing, storage. Licensed, Dependable, reasonable rates. 255-1788. #742. 675 Hudson St, NY.

West Side Movers Inc.—Courteous, professional service at reasonable rates. 222-2691. #670. 17 West 96th Street, NYC.

NIGHTS 436-3613 **228-1900**

S & D Quick Movers Inc.

VAN and 2 MEN $18.00 Per Hour

# 399 **91 E. 2nd St., N.Y.C.**

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384.

American Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for a free estimate 226-6675.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Hud Movers. Licensed. 3 men and van. $25 per hour. 461-0428; 461-0429. #281, 264 10th Avenue, NYC 10001.

New York's Movers Since 1898. One Family Care. MORRIS VANS. Reliable, Efficient Service. Guaranteed Packing. Pianos. #303, 572 Grand Street, NYC. 379-0031.

Town and Country Moving and Storage—very careful, reliable service. Licensed, estimates guaranteed. #33, 230 West 16th Street, NYC YU 9-1356.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

NEW YORK CLASSIFIED

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339. 211 West 28 Street, NYC. 594-3535.

The Padded Wagon—Antique & fine arts specialist. Storage, our own warehouse. Packing, crating. Household and commercial. Guaranteed Estimates. Master Charge. #709, 692 Greenwich Street, Manhattan. 255-8343.

Nice Jewish Boy with Truck, and Warehouse. Storage, pianos. Phone Estimates. "I Care". 7 Days/Nights. 925-1043. #1678, 157 Hudson, NYC.

Allcity Moving & Storage—Van + 2 Men, $16/Hour. 677-5961. #1646, 26 First Avenue, Manhattan.

The Mother Truckers. 3 hour minimum. Trucks, pianos, storage facilities. 741-3380-1; 475-2421. You can count on MOTHER. She knows best! #1330, 155 West 18th Street, NYC.

Result Movers—"We try softer." #1675, 928 Broadway, (212) 475-6544.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine arts & antiques. All estimates guaranteed. Weekend services. #1053, 54 West 16th Street, NYC. 929-5560.

Day Moving & Storage, Inc.—109 East 2nd Street, D.O.T. #1042. Realistic Estimates. Reasonable Rates. Immediate Service. 677-7930.

Graduate—Often recommended. Local / Long. #1706, 420 West 119th, 864-7640.

TRUCKERS

Light Truck Co.—Trucking, Pick-ups, Delivery. 925-1989 Anytime.

American—Good, honest Trucking - Anywhere, Anytime. Home-Office. 477-5660.

University Truckers—Household or commercial. Professional work—Ethical people. 228-6726.

Truckers' Cooperative—Hard working, experienced, long distance, anytime. 864-0151.

Quick (but careful) Trucking—Immediate Service. Reasonable Rates. 673-5341.

Student Group—household; commercial. Ethical, Reliable. 925-0944; 925-0913.

Low Cost Truckers—No minimum, traveling time. Long distance. (212) 727-2764.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. Affiliated with Van Gogh Movers, D.O.T. #895. CA 6-6670.

The Van Experience—Reliable - Courteous - Reasonable. Call anytime 699-7691.

Thrifty Truckers—Low Rates, Household, Commercial, Local, Long Distance. 265-7992.

Trucking Company—Household, Commercial, Antiques, Storage, Deliveries. Experienced. 674-7438.

MERCHANDISE OFFERINGS

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog $1.

Pose with Farrah, Elvis, Jimmy or Billy Carter, The Pope. Name your celebrity, send clear photo, $12.95. PROMO, Box 366, Harwich Port, Massachusetts 02646.

Wallcoverings; Grasscloth; Handprints! Thousands of rolls in stock of firsts, seconds, discontinueds 40%-70% off. Photowalls, Murals, Brick, Paint, Floor Tiles. 300 Book Wallcovering selection. Service or Free Instruction. WALLPAPER MART, 187 Lexington, 889-4900.

Childrens Clothing—Discounts to 50%. Better imported and domestic styles, unique handcrafted originals. Infants to size 14. THE CITY MOUSE, 81½ Greenwich Avenue, 929-7982.

Sony, RCA, Zenith, GE, Panasonic, Quasar, Whirlpool... Call for low, low "quotes". DIAL-A-BRAND, 978-4403.

Attention Hi-Fi Lovers—Hear the new I.M. Fried speaker line plus Ram Audio, DB Systems, Grace, Stax Transcriptor and others. New to New Jersey; 30 minutes from Manhattan. C.S.A., 35 Little Falls Road, Fairfield, N.J. 07006. Call 11-9, (201) 575-1135.

Fur Coats at Wholesale Prices! Buy direct from manufacturer. Styles of Rome, Paris & New York. One of the largest houses of Italian designs. Lynx, Coyote, Fox, Nutria, Raccoon, Mink, Sable, etc. VARRIALE FURS, 363 Seventh Avenue, NYC. Call for appointment, 564-0284.

Women - Avoid being mugged—Get "Rescue". Use this aerosol spray which stops the mugger and leaves him coughing and gasping for breath. $5.00. NATIONAL MART, 8752 South Ashland, Chicago, 60620.

Better Furs for Men—GERMAINE INC., 330 Seventh Avenue, OX 5-0645. Open daily. Sunday 11-4.

Stunning Sterling Jewelry—All gift boxed. Low prices. BONAPARTE, 691-6072.

Leather Coats - Jackets - Shearlings—Factory Prices. From $49 - LFO, 390 5th Avenue (36th Street Entrance), Room 803 - (212) 279-2496.

T-Shirts, Sweatshirts, Bags, Umbrellas—Your advertisement silk-screened. Designed to order. 3 dozen minimum. GALE GRAPHICS, 729-1515.

Television... Appliance Bargains... New... Warranteed... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

Suspenders, Garters—Write for our Holiday catalog today. Wm. Fox & Company, 2136 Pennsylvania Avenue, N.W., Washington 20037.

Save Extra 10% on Factory Priced Designer Clothes - We manufacture coats, sportswear, etc. for leading designers. Normally, you can save up to 60% but for Veteran's Day take an extra 10% off our already low prices. Famous designer capes sell uptown for $455 - downtown for $185. Designer suits, 100% wool uptown for $250 - here only $136. 100% Cashmere coat sells for $300 - only $144 here. Special Sale October 22nd-24th only. PARIS FASHIONS, 270 West 38th Street, 17th Floor. Open to public 11-4 daily, 10-3 Saturday. 279-6019.

Quilts - Pillows - Renovated—Manufactured - Down - Feathers - Wool - Polyester. Any size. Our material/yours. MADISON QUILT, 1358 Jerome, (212) 538-6980/1.

Fireplace Accessories. Everything—anything for your fireplace. SIEGLER BROTHERS, 62 Greenwich Avenue, near West 11th Street and 7th Avenue. 924-0761. Free gift.

National Brands Clearinghouse—TV's, Appliances, Typewriters. Factory Sealed - Guaranteed. Give Model. PRICEWATCHERS INC., (212) 337-6633.

CAN YOU IMAGINE?

A customer writing us a Thank-you note after we've created a today-look-necklace from her seldom worn pearls? The nicest people find their way upstairs to

Edna Nelkin & Goldie Blum INC.

790 MADISON AVE. *(at 67th St.)*, NEW YORK, N.Y. 10021
(212) 249–0681 • SUITE 205 • CLOSED MONDAYS

Designer Vertical & Horizontal Blinds... (1 Week Delivery)... Shades... Woven Woods... WINDOW FASHION FACTORY... (212) 435-6326.

Tiffany style lighting—All handcrafted in genuine stained glass... Low Low Prices... TIFFANY HOUSE factory outlet stores... Westbury, L.I. (516) 333-7272; Paramus, N.J. (201) 845-7750; Derby, Connecticut (203) 735-2050.

Backgammon Sale—Importer. Below wholesale. From $9. 855 6th (30th), Room 618.

Fine Furs For Less—GERMAINE INC., 330 Seventh Avenue, OX 5-0645. Open daily. Sunday 11-4.

Furs - Furs - Furs—Natural Silver Raccoon, Blackgama Mink, Fox, Coyote, Muskrat, Nutria, etc., etc. Spanish Lamb Jackets $50. HARRY KIRSHNER, 307 7th Avenue, NYC (between 27th & 28th Streets). 8:30 a.m.-6 p.m. Monday to Friday; 10 a.m.-5 p.m. Saturday. CH 3-4847.

Fur Pillows—Rugs—Bedspreads. Fur importer's closeout bargains. 7 days/nights. (212) 679-4449.

Furs - Fun or Serious—For the gal who demands style, quality & a fair shake in price, come & see Sy & Joe, I. BRODY & SONS, 350 Seventh Avenue (4th floor), New York City (between 29th & 30th). 947-2982. Monday - Friday, 9-6; Saturday, 9-3. Fur Merchants since 1929.

BOOTS

Suedes—Kids
Slouch—Fitted

SHOES

Tassels—Fringes
Lo-Mid-High Heels

AND AT LEAST
20% OFF RETAIL

Pappagallo OUTLET

59—4th Ave. (cor. 9th St.) 2nd Fl. 242-0490
Daily & Saturday
(call for hours and directions, etc.)
Branches: Baldwin, L.I. — Nyack, N.Y.

EMPLOYMENT OPPORTUNITIES

Is there life after college... outside of a typewriter... Creative Job Campaigns, professional resumes, unique cover letter individually designed to obtain interviews. Linda Layton-RE●SPONSE CAREER COUNSELLING, (212) 228-8908

Sales Promotion Manager for exciting Publication —Excellent opportunity for "take-charge" person combining skills of promotional copywriting and managerial responsibilities. Must be ambitious and energetic. Job entails overseeing sales promotion department's, support of growing ad sales staff in the areas of: Sales Presentations, Sales Kits, Trade Advertising, Ad Layouts, Special Events, Merchandising, etc. Marketing background helpful in preparing material using research data. Salary commensurate with experience. Please send resume to Box 1217 NYM. All information will be kept strictly confidential.

Career and Job Change Guidance—Action - Results. (212) 349-7710.

Highly creative freelance graphic designer needed for innovative publishing and stationary company. Call 786-0200 for appointment.

REAL ESTATE

APARTMENTS AVAILABLE FOR RENT

East 30's - Murray Hill—Spacious 1 bedroom floor-thru. Enormous Living Room, modern kitchen, large backyard and fireplace. Must be seen. $625 plus fixture fee. After 6 - (212) 532-2401.

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD., 794-9494. Careful Screening, Interviews, Brochure. 127 East 69th Street, NY 10021.

APARTMENT WANTED

Apartment Wanted Furnished—Midwestern oil executive and wife relocating NYC, seeks elegant one or two bedroom apartment East side Manhattan. Price open. 794-2095.

Wanted - Luxurious 2 bedroom apartment in Brooklyn Heights. Box 1221 NYM.

3-4 Bedroom Eastside between Christmas and New Year's. Willing to pay $1,000+. References. (800) 231-3820, Mr. Wayne.

CO-OPS/CONDOMINIUMS

Ft. Lauderdale, Galt Ocean Mile—Beautiful, furnished 2 bedroom apartment, 2 baths with swimming pool, tennis and many other extras. Available Seasonal/Annually. Call (201) 865-1921 between 9-5.

SUBLETS

Triplex in Chelsea—Furnished apartment, 2 bedrooms, 2½ baths, 2 fireplaces, terrace, laundry room, plus custom features. 6 months or more, $1,500. (212) 243-6080, M-F, 10-6 p.m.

BUSINESS OPPORTUNITIES

Store For Lease—Lexington Avenue (71st-72nd). Good lease, low rent. 744-7780.

Gentlemens Clothing Store for Sale—In heart of Berkshires. Rare opportunity, well established, good profit maker. Box 1220 NYM.

HOUSES AVAILABLE FOR SALE/RENT

Bergen County, New Jersey—Members of 4 Multiple Listing Services. Over 1500 Houses. TRIBUNE REALTORS, (201) 567-4300.

Moving to NYC?... For Family Living see Staten Island homes. MARGE YOUNG, REALTOR, (212) 356-6200.

Connecticut - Free Monthly Brochure—Southern Fairfield County - Homes, Property, Descriptions, Photos. T.C.A., 364 Fairfield Avenue, Stamford, Connecticut 06902.

HOUSES TO SHARE

Elegant Palm Beach place with impeccable, successful Savants. Box 1222 NYM.

HOUSE WANTED

House Sit Your Home—Responsible family available immediately. References provided. (212) 355-0842.

COUNTRY HOMES/FARMS

West Stockbridge, Massachusetts—Restored old farmhouse on 2½ scenic acres with barn. Must sell. Sacrifice $39,500. (212) 249-7973; (413) 298-3750.

Pomona, N.Y.—Architect's Contemporary. 5 bedrooms, fireplaces, 6 wooded acres. Community swimming, ballfield, 26 miles NYC. $150,000. Principals. (941) 354-0772.

LAND AVAILABLE

11 Acres scenic New York State Mini-Farm. Recreation, Vacation. $500 acre, Terms. Box 1214 NYM.

Poconos—Beautiful lakefront lot. Winter and Summer sports. (212) 752-7710.

Berkshires—5 private acres. Mountain and lake views. Cleared site, driveway, skiing. (212) 679-2552; 684-4182.

WINTER RENTALS

Northwest Connecticut/Berkshires in storybook New England countryside. 2 hours NYC. Charming 3 bedroom house filled with antiques and huge fully equipped country kitchen. Near skiing, stables and antiques. $300 month. November-April. Weekdays YU 6-4600, x218; Weekends (203) 435-9183.

Country Paradise—Fieldstone 7 room, fireplace, semi-private lake, 80 miles NYC. OUTDOOR INN, Kingston, N.Y. 12401. (914) 338-4616.

Jiminy Peak—Chalet, alternate weekends, $1,000, plus utilities. 877-4859.

Upper Bucks—1780 farmhouse, picturesque private setting, fireplace. (212) 636-1341.

NEW YORK

NEW YORK MAGAZINE, 755 SECOND AVENUE, NEW YORK 10017

Here is my ad. I enclose $ ____________ for ____________ words

☐ 1 time rate ☐ 2 time ☐ 3 time ☐ 4 time

Please run my ad on the following date(s): ____________

(published weekly).

COPY: ____________

NAME ____________ ADDRESS ____________

CITY ____________ STATE ____________ ZIP ____________

TELEPHONE ____________

SIGNATURE ____________

☐ MASTER CHARGE ☐ BANKAMERICARD

CARD NO. ____________

EXPIRATION DATE ____________ INTERBANK NO. ____________

Post Office box number and telephone number count as two words each; abbreviations and Zip Codes as one word each. We will also assign a NEW YORK box number for an additional $5.

TO PLACE YOUR AD CALL 986-5894 AND YOU CAN CHARGE IT ON MASTERCHARGE OR BANKAMERICARD

master charge

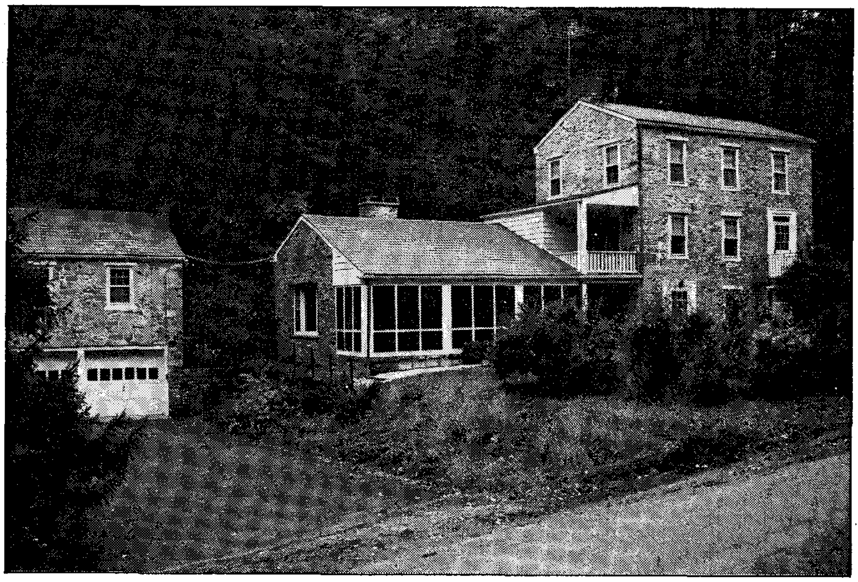
BANKAMERICARD

4123 123 456 789

1 Time Insertion
$3.00 a word—$30.00 minimum (10 words)
2 Consecutive Insertions
$2.50 a word—$25.00 minimum (10 words)
3 Consecutive Insertions
$2.35 a word—$23.50 minimum (10 words)
4 Consecutive Insertions or 13x (year)
$2.25 a word—$22.50 minimum (10 words)
26x During Year
$2.20 a word—$22.00 minimum (10 words)
51x (1 year)
$2.15 a word—$21.50 minimum (10 words)

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during one year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.



1840 STONE MILL

a unique home successfully blending several periods of restoration; 7 rooms, 3 bedrooms, 3 full baths, 3 fireplaces, screen porch; 3 room & bath apartment over 2 car garage; cottage to refurbish; 20 x 40 pool; on 4 wooded acres along the South Branch of the Raritan River. $128,000.

NORTHRIDGE AGENCY

Stockton, N.J.
(609) 397-2663

Mountainville, N.J.
(201) 832-2155

Lake George - Adirondack Park

One of the last large private parcels left on beautiful Lake George now offered for first time. Approximately 435 acres, 3700' shore, sandy beaches, rocky coves, scenic overlooks, virgin timber. Offered at $550,000. - 29% down. Adjacent 318 acre farm available at $125,000.

Larry/Helen Reynolds, Realtors
(518) 370-2717

New York City

PENTHOUSE PARADISE

8 Rooms: 4 bedrooms, 4 baths, Penthouse on Park Ave. Beautifully landscaped large wrap-around terrace. Maint. $1,200. This is one of the most beautiful apartments to come on the market in years. For details call:

SHEILA NELSON
(212) 832-5956
Douglas Elliman-Gibbons & Ives
575 Madison Ave. N.Y., N.Y. 10022

ARMONK, N.Y.
"A CONNOISEUR'S COLONIAL"

Center hall Colonial on 2+ acres - 3 bedrooms plus master suite with sitting room & dressing room - family room with fireplace & wet bar - central air conditioning - carpeting & draperies - fenced kennel - large utility building - walk-in cedar closet - wine cellar - magnificent landscaping - lighted stone piers - Culligan system - immaculate condition inside & out. Will provide many years of carefree living - 40 minutes from NYC. $162,500. (914) 273-3663.

Beautiful Condominium in young building ideally located in near-by Nassau County within walking distance of railroad to Manhattan - Swimming Pool - Saunas - Beautifully landscaped grounds, terraces. 3½ room apartments - Excellent terms - $39,000.

MOLLOY REALTY **(516) 747-2010**

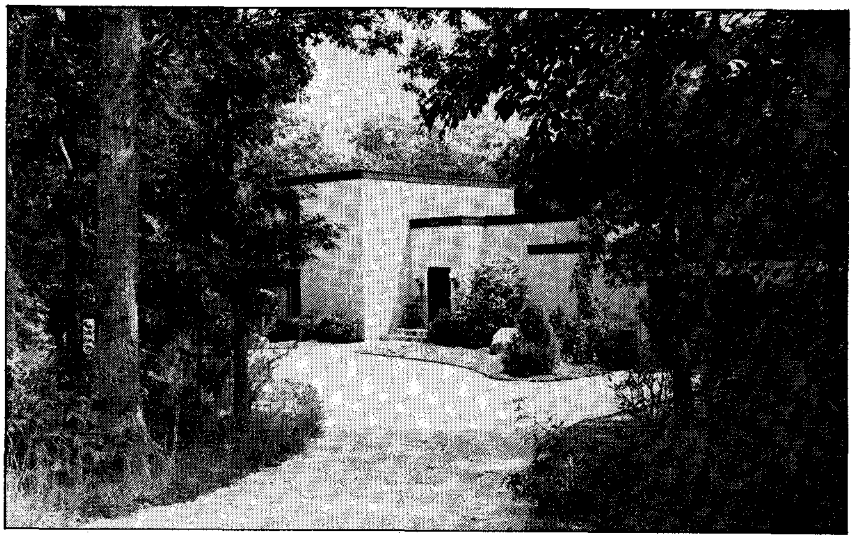
Stockbridge, Mass. Area
8 ACRES - WATERFRONT

Privacy guaranteed on secluded private lake, border 500 acres wilderness. $24,900, 15 year terms, principals only.

(212) 580-8984

NORTH CALDWELL, N.J.

Gorgeous 4 year old French Provincial, brick front, Center Hall Colonial. Circular drive, four bedrooms, central air conditioning, intercom system, maintenance free exterior, with every extra possible. Secluded, elevated, wooded, ¾ acre lot. 25 minutes from Manhattan. $127,000. After 6 p.m. (201) 226-7289. Principals only.



Hard line Contemporary on well landscaped acre; large shaped deck overlooking reserve area. Interior has three bedrooms, two baths, one ensuite, cathedral living room, dining room, good kitchen, central air conditioning, garage, private beach rights. Ours alone. $115,000.

THE CAMPBELL AGENCY LTD.

283 Montauk Highway East Hampton, N.Y.
(516) 324-3850

TOWN & COUNTRY PROPERTIES

North Salem **Attractively Priced**

Historic stone residence in the grand but liveable manor by Stanford White. Honey oak foyer, skylight over gallery, unique solarium and library. Many extra rooms, 8 acres, private park, offers superb living space, privacy.

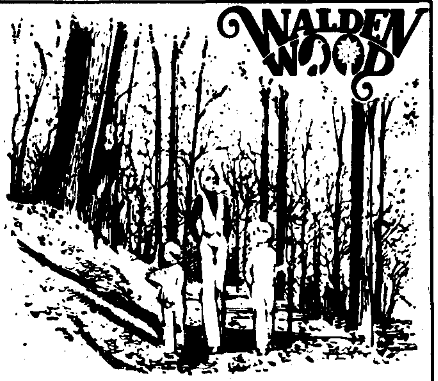
LESLIE H. FINLAY Realtor
(914) 277-3650/3601

GREENWICH VILLAGE

RARE OPPORTUNITY

... to own a completely renovated private home with village charm. Offered for a limited time at pre-construction prices from $135,000 with late spring Occupancy. Plans can be altered to suit. Only 3 available so hurry!!

TOWNE HOUSE PROP. 255-7791



GRAND OPENING

This exciting ecological community of 116 cluster homes amidst 21 acres of private forest has become the most discussed and admired new architectural achievement. Facilities include dramatic Clubhouse, tennis, swimming pool, Health Club & 4 creative play areas for kids. 50 homes have already been sold from plans alone. Now you can see for yourself. Furnished models open from 10 to 6 every day.

NY TH'WAY to exit 7 (Rt. 9A, Ardsley); turn right 2 blocks to light. Left onto Ashford Ave.. Over bridge to Price St., turn left. At end, rt. 1 short block then left on Ogden Rd. Look for Walden Wood sign on your right. SAW MILL PK'WAY to Lawrence St., exit toward Stauffer. Make immediate rt., follow road onto Ogden Rd..Walden Wood entrance 500 ft. on your left.

(914) 693-4333 or (914) 693-4978

This ad is not an offering in the Walden Wood Homeowner's Assoc. which can only be made by formal prospectus.

MANHATTAN TOWNHOUSE RIVERVIEW

One of a king townhouse with elevator on Manhattan's finest street. Ideal for entertaining. Glorious living room with East River view. Six family bedrooms plus service quarters and separate guest apartment.

Ext. 3 688-8700
WILLIAM B. MAY CO.

CONTEMPORARY

The home with everything featuring an INDOOR POOL! 5 bedrooms, 5 baths, 2 decks, huge patio on 5½ acres. Just off the Palisades Parkway in Pomona, N.Y. $185,000.

LYDECKER AGENCY
NYACK (914) 358-3700

LAKEFRONT - PARADISE

11 room ranch on 2/3 acre lot with 185 feet of lakefront. 4 bedrooms, 2 baths, 2 fireplaces, 2 car garage. 16 x 32 in-ground pool, Wrap around deck. ½ mile from Rt. 80, Stanhope, N.J.

CURTIS TURNER, INC. Realtors
(201) 584-3500

EAST HAMPTON

Further Lane - First time offered. Historic East Hampton saltbox, moved to present site, exquisitely enlarged and remodeled with studio wing addition, 4 bedrooms, 3½ bathrooms, 2 fireplaces, patios, deck, beautifully landscaped, perfect area to install pool, very private 1 acre, near lovely ocean beach, estate area. Priced to sell immediately at only $175,000 all cash. Exclusive with:

BEADLE REALTY (516) 324-4040

EAST HAMPTON ESTATE

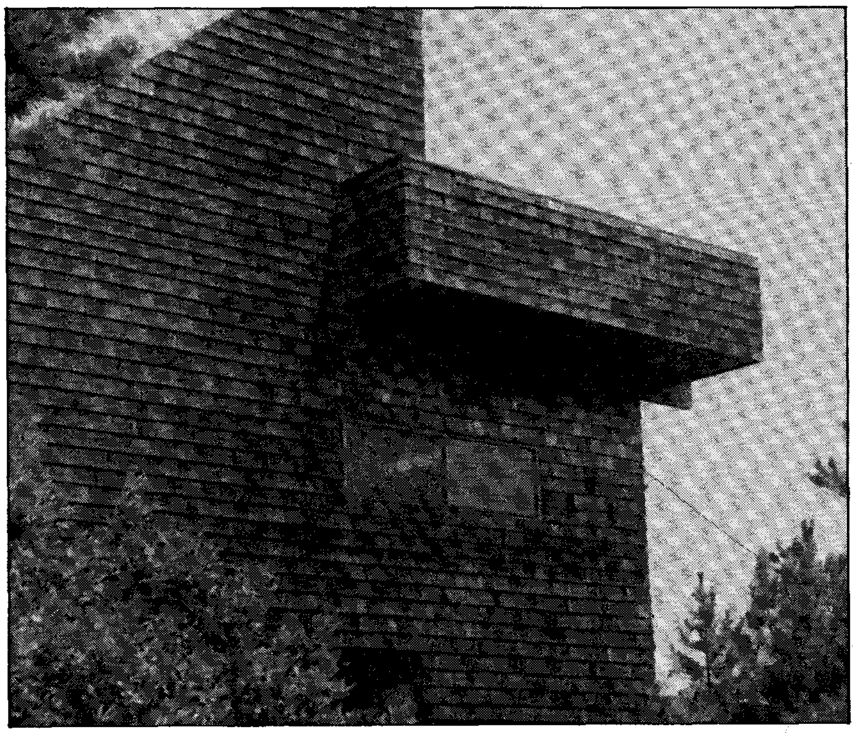
2½ manicured acres, near ocean. French tiled floors, master chef kitchen, huge double master suite, Two guest units. Pool, Privacy, Luxury at $485,000.

JACK DOUGLAS REALTY, INC.
54 Main Street East Hampton, N.Y.
(516) 324-1133

N.W. CONNECTICUT - $90,000

Illness Forces Sale 10% Below Cost
Charming Year Round Home

Base Music Mountain, 2 hrs. NYC; ½ hour Tanglewood; 4½ acres; brook; view, fruit trees, garden. 3 Bedrooms, 2 baths, large living room, palladian window - ideal chamber music, antiques; efficiency apt. - sep. entrance. Tel. owner - (201) 569-1161



WATERMILL CONTEMPORARY

High in hills near Noyac Golf Course, this 4 bedroom, 2 bath architect designed home commands a panoramic view of Great and Little Peconic Bays but has TOTAL PRIVACY on 5 acres. $150,000.

HARPOON REALTY LTD.
(516) 725-2252
Madison and Harrison Sts.
Sag Harbor

Watchung

TENNIS!

Keep trim and healthy by daily tennis in your own rear yard. Large attractive Colonial home comes with this regulation size court. Wall to Wall carpeting in Living Room and Dining Room, spacious eat-in Kitchen, Family Room with fireplace, Den, 4 Bedrooms, 2½ Baths. Great neighborhood for children... .... $169,900.

max e. SPANN inc.

Route 206, Shalebrook Dr. Bernardsville, N.J.
Call (201) 766-0700

CITY ISLAND - To Settle Estate

Superb waterfront acre, west view New York skyline. Large Victorian main house, 3 6-room stucco Tudor on water, 2 upland, 4 garages. Taxes $7,000 on all. Can be parceled. Ideal investors, residences, private school or club. Negotiable terms. Exclusive Agent:

Jacqueline Kyle Kall, Realtor
(212) 885-1111, 1752, 1166

HUDSON RIVER VILLAGES

Top of the hill Dutch Colonial stone, wraparound porch, private wooded yard, 4 bedrooms, 2 baths.

Also village houses - circa 1860 Piermont house with panoramic river vista - 1920's Nyack Dutch Colonial. Priced between mid $50's - $60's.

Wright Bros.

(914) 358-3050

BERKSHIRES, MASSACHUSETTS BEINECKE ESTATE

Magnificent country home, dwellings, trout pond and 225 acres.

SEND FOR BROCHURE

WHEELER & TAYLOR
Gr. Barrington, Mass. 01230 (413) 528-1000

ALFORD, MASS.

Warm and inviting center hall Colonial on 5.5 acres with barn and apple orchard. Authentically restored with beams, barn-board and wide floors. 4 Bedrooms, 2½ Baths. Near skiing, antiques, and airport.

DAVID E. PRESTON, REALTOR
(203) 435-9835 or (413) 229-8742

SYDNEY, AUSTRALIA

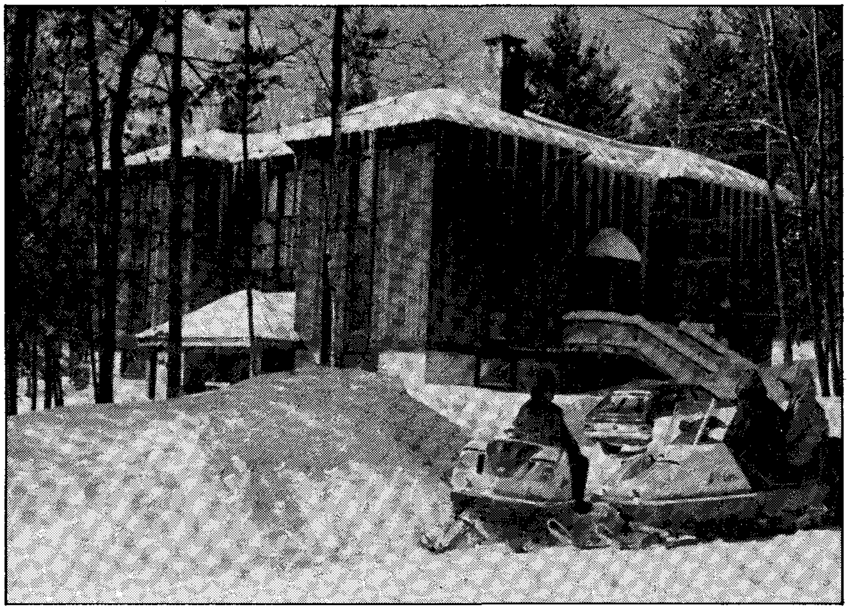
New frontier pioneers, investors, developers. Cam's Wharf, 40 acres, owner's fine main house, 25 rented cottages on large lake, beautiful terrain. Asking $325,000. Taxes on all approximately $1,500 U.S. Negotiable terms. Exclusive Agent U.S.:

Jacqueline Kyle Kall, Realtor
(212) 885-1111, 1752, 1166

GREENWICH, CONNECTICUT

Young 5 bedroom, air conditioned, Colonial on cul de sac within walking distance of Riverside schools and station. Nicely landscaped with fruit trees and berry bushes. Move-in condition. $149,500.

NEWHALL & OGILVY
(203) 869-8100



WINDHAM, VERMONT

Year-round Redwood Lodge - Architect designed. 5 acres convenient to Stratton, Bromley, Magic and Timber Ridge. Ideal for group or private home. Four master bedrooms with baths on balcony area. Bar room, card room, modern kitchen, dining area, ski room, living room with huge stone fireplace on main floor. Lodge completely furnished. Lower area with recreation area and two large bunk rooms with baths. Priced to sell $149,000.

Owner, (203) 866-4563

Music/Alan Rich

SMALL SOUNDS, BIG BOOM

"...A passion for chamber music has swept through New York audiences in the past few years; it is being gloriously requited..."

If you happen to be fond of chamber music, you can find happiness nearly every night this season at the 92nd Street YM-YWHA. If you tire of those surroundings, you can wander a few blocks west to the Grace Rainey Rogers Auditorium at the Metropolitan Museum and discover comparable joy. Downtown, at the New School, you can revel in the Sunday afternoon concerts put on by Alexander Schneider and his friends. You can keep busy at the Brooklyn Academy, which also has an active chamber series. And, if you're lucky, you can find salvation with the Chamber Music Society of Lincoln Center, whose Tully Hall concerts are one of New York's hottest tickets. And, if you don't have the price of a ticket, there are chamber concerts nearly every afternoon in the little auditorium in the Lincoln Center Library-Museum just across the street.

The message is that a passion for chamber music has swept through concert audiences in New York in the past few years, and it is being gloriously requited. More remarkable yet is the information that audiences at these concerts have undergone a remarkable change in the past few years. Today's typical chamber-music consumer is young, casually dressed, and overtly enthusiastic. Contrast this with the consumer of about twenty years ago: middle-aged to elderly, dressed for presentation at court, prevailingly Germanic in accent and demeanor.

What has brought about this change? I think that there are a number of factors. One is the fact that, in the past few years, the producers of chamber music in New York have been busily engaged in making this music easily accessible to very young audiences. Lincoln Center's Chamber Music Society has toured extensively to schools in the New York area; that splendid organization known as Young Audiences has also been bringing groups into public schools. I've watched a few of these concerts; there is a short program of a few attractive pieces, and then there is usually a free-for-all session in which the kids come up on the stage, talk to the players, learn about the instruments, establish an immediate contact with both the music and the musicians. Now that these school programs have been going on for ten years or so, it is natural that a kid who first heard chamber music in his school auditorium at the age of ten sooner or later can develop a curiosity for more of the same in a grown-up situation.

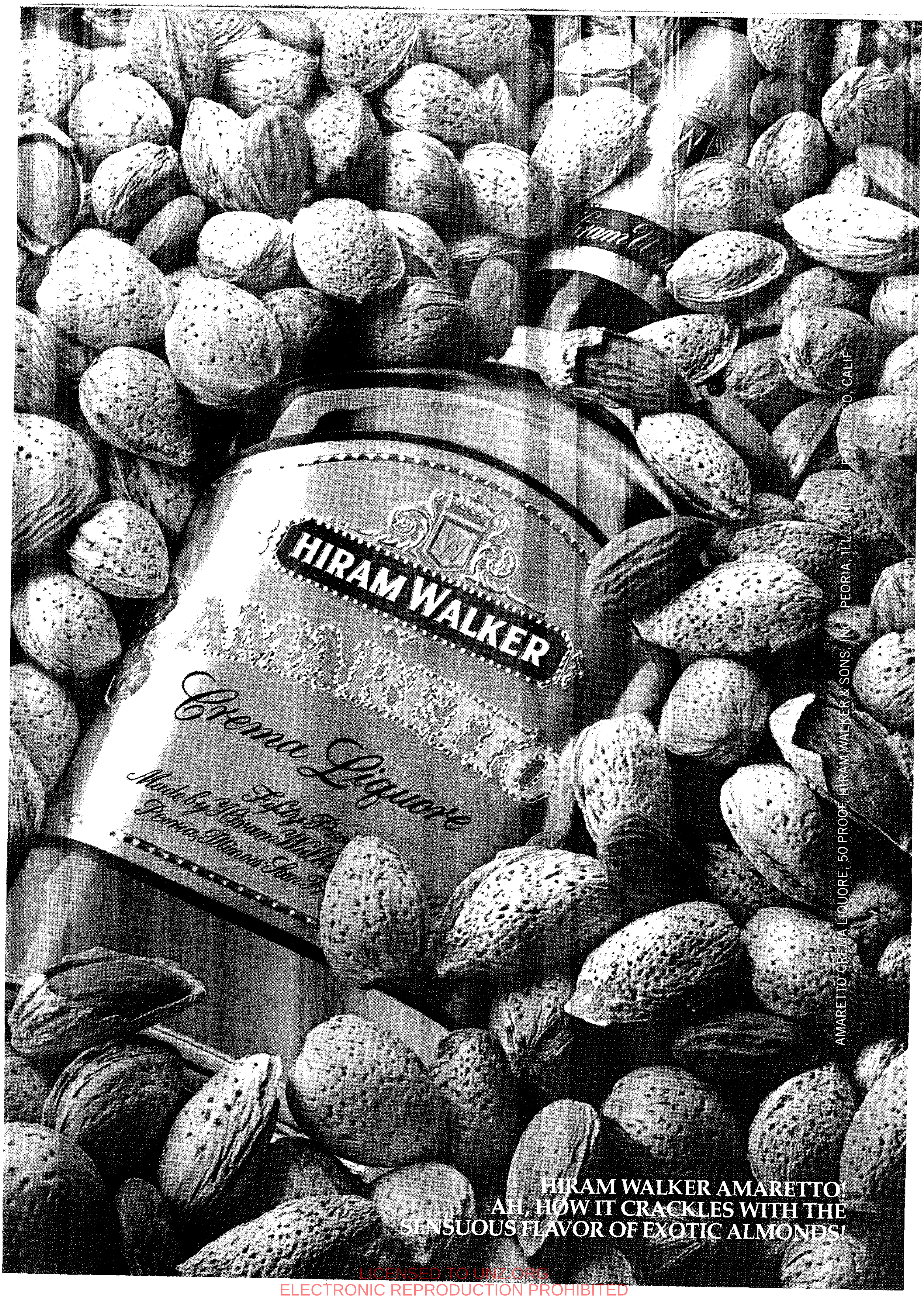
While this has been happening, other circumstances have also directed the attention of audiences toward the clean, bright sounds of chamber music and the intellectual appeal of this huge, subtle repertory. Everybody knows about the "Baroque revival" of the early 1950s, when Vivaldi and Telemann and their contemporaries suddenly replaced Brahms and Tchaikovsky as the great musical idols. This was not only a process of discovery, thanks to an entire century of music suddenly becoming available on records where only dribs and drabs had existed before. It was also a process of reaction, of the realization that the big symphonic sound had lost its appeal.

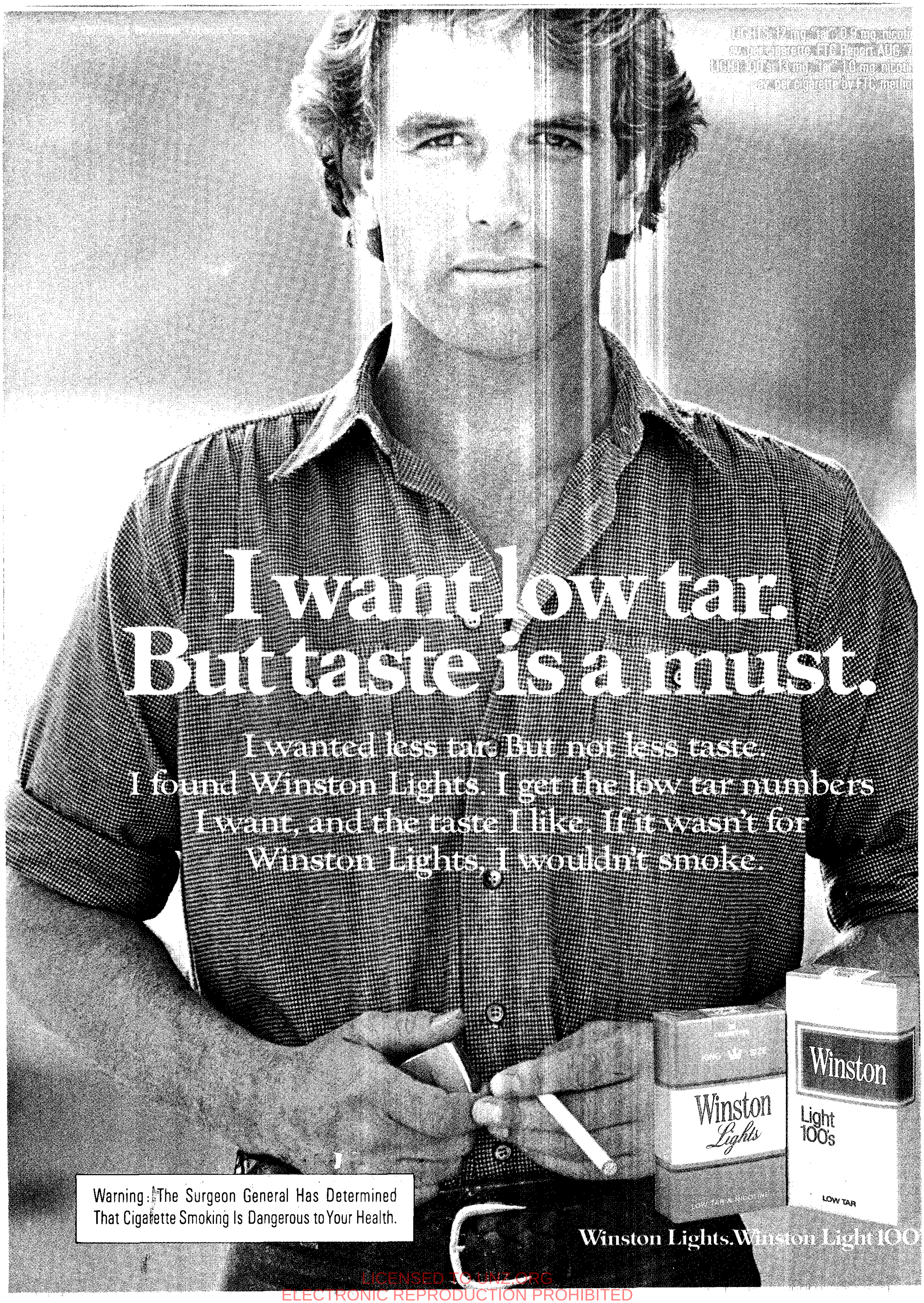
When I was a kid, starting to find my way around in music, there was nothing more exciting in all the world than hearing a Brahms symphony at a live concert, or on somebody's big, booming Magnavox or Capehart in a large living room. Records were expensive and fragile, and radio stations that played classical music were few and far between. Contrast that with the situation today. Records are cheap and plentiful, and everybody owns a rig that can produce some believable likeness of the orchestral sound; every city of any size boasts at least one full-time "good music" station, usually with a conservative attitude toward programming in which the orchestral repertory predominates. Even without these amenities, we spend our waking hours with our ears bathed in some close perversion of orchestral sonority, in elevators, supermarkets, and airports. The impact of symphonic music has been dulled by surfeit.

This fact, plus the incidental fact that the symphonic sound hasn't changed all that much over most of its relatively brief history, has led the curious music lover to explore other areas in the sound spectrum. Baroque, and even earlier, music offers one fabulously rich alternative. Chamber music, from 1750 up to the present time, offers yet another. Even with its smaller number of players, there is more variety available in the chamber sound —with its endless possibilities of combining winds, brass, strings, and piano, each singly with its pure tone color undiluted—than in the whole orchestral realm. Moreover, as our familiarity with an enormous repertory is explosively expanded through the availability of records, it becomes increasingly clear that a great many composers reserved their profoundest, most daring musical ideas for their chamber works, in which the communion between small performing forces and small listening groups was far more immediate than in larger concerts.

With the easy access to orchestral sound creating a passive musical society, the emergence of this new chamber audience is potent testimonial to the value of this act of communion. Four, five, or six players on a stage, performing with and to each other, playing the eye-to-eye game among themselves and with the audience, transforms the process of concert going into a more active sport. It is a little like the difference between pro football and tennis, and tennis, I am told, is also on the rise. I happen to regard this as very good news. ■

Illustrated by Dirk Zimmer


HIRAM WALKER
AMARETTO
Crema Liquore
Fifty Proof
Made by Hiram Walker
Peoria, Illinois
HIRAM WALKER AMARETTO!
AH, HOW IT CRACKLES WITH THE
SENSUOUS FLAVOR OF EXOTIC ALMONDS!
AMARETTO CREMA LIQUORE, 50 PROOF. HIRAM WALKER & SONS, INC., PEORIA, ILL. AND SAN FRANCISCO, CALIF.


LIGHTS: 12 mg. "tar", 0.9 mg. nicot
av. per cigarette, FTC Report AUG. 7
LIGHT 100's: 13 mg. "tar", 1.0 mg. nicot
av. per cigarette by FTC metho
I want low tar. But taste is a must.
KING SIZE
Winston Lights
LOW TAR & NICOTINE
Winston
Light 100's
LOW TAR
Winston Lights. Winston Light 100

I wanted less tar. But not less taste.
I found Winston Lights. I get the low tar numbers
I want, and the taste I like. If it wasn't for
Winston Lights, I wouldn't smoke.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.